

## **Conversation with the Artists on December 11, 2020 Transcript**

1  
00:00:03,120 --> 00:00:06,720  
Hello,

2  
00:00:03,760 --> 00:00:07,359  
and welcome everyone. My name is Jamie

3  
00:00:06,720 --> 00:00:09,599  
Costa

4  
00:00:07,359 --> 00:00:11,120  
and I am the Gallery Experience

5  
00:00:09,599 --> 00:00:14,080  
Associate at the

6  
00:00:11,120 --> 00:00:16,720  
Los Angeles Municipal Art Gallery. We're

7  
00:00:14,080 --> 00:00:19,199  
excited to present today's program,

8  
00:00:16,720 --> 00:00:20,960  
titled "Conversation with the Artists", in

9  
00:00:19,199 --> 00:00:23,439  
conjunction with our

10  
00:00:20,960 --> 00:00:24,880  
current online-only exhibition, "ARCHIVE

11  
00:00:23,439 --> 00:00:28,000  
MACHINES".

12  
00:00:24,880 --> 00:00:30,560  
Today's program features four of the 44

13  
00:00:28,000 --> 00:00:31,439  
artists featured in "ARCHIVE

14  
00:00:30,560 --> 00:00:34,000  
MACHINES",

15  
00:00:31,439 --> 00:00:37,040  
whose works explore the ways in which

16  
00:00:34,000 --> 00:00:39,040  
archival structures and materials are

17  
00:00:37,040 --> 00:00:40,719  
interpreted, appropriated, and

18  
00:00:39,040 --> 00:00:42,399  
interrogated.

19  
00:00:40,719 --> 00:00:44,320  
These activations are framed in the

20  
00:00:42,399 --> 00:00:47,440  
exhibition by four sections

21  
00:00:44,320 --> 00:00:50,800  
titled, "Revisioning", "Resisting", "Rewiring",

22  
00:00:47,440 --> 00:00:51,520  
and "Relating", and before I introduce the

23  
00:00:50,800 --> 00:00:54,640

artists

24

00:00:51,520 --> 00:00:57,039

and we get started with their talks, I do

25

00:00:54,640 --> 00:00:59,520

have a few housekeeping bits.

26

00:00:57,039 --> 00:01:02,480

Please make sure your microphone is

27

00:00:59,520 --> 00:01:04,720

muted during the speaker's presentations.

28

00:01:02,480 --> 00:01:05,920

We'll have a few minutes toward the end

29

00:01:04,720 --> 00:01:09,760

of the program for

30

00:01:05,920 --> 00:01:12,320

a Q&A, so if you have any questions,

31

00:01:09,760 --> 00:01:12,880

feel free to enter them into the chat

32

00:01:12,320 --> 00:01:16,320

box,

33

00:01:12,880 --> 00:01:18,799

and we will read them as they come in

34

00:01:16,320 --> 00:01:20,720

at that point in the program. And also as

35

00:01:18,799 --> 00:01:21,439  
a reminder, this program is being

36

00:01:20,720 --> 00:01:23,759  
recorded

37

00:01:21,439 --> 00:01:24,960  
so that it can be made available on

38

00:01:23,759 --> 00:01:28,240  
LAMAG's website

39

00:01:24,960 --> 00:01:28,799  
at a later date, and we are really happy

40

00:01:28,240 --> 00:01:30,799  
to have

41

00:01:28,799 --> 00:01:32,479  
two sign language interpreters here with

42

00:01:30,799 --> 00:01:36,479  
us today to

43

00:01:32,479 --> 00:01:39,119  
do the signing. With that, I am happy to

44

00:01:36,479 --> 00:01:40,320  
introduce our speakers for today's

45

00:01:39,119 --> 00:01:43,200  
program.

46

00:01:40,320 --> 00:01:44,000

First, we have Sasha Bergstrom-Katz, who

47

00:01:43,200 --> 00:01:47,119  
is an artist

48

00:01:44,000 --> 00:01:49,759  
living between Los Angeles and London.

49

00:01:47,119 --> 00:01:50,799  
Her work looks at how human sciences,

50

00:01:49,759 --> 00:01:53,280  
particularly

51

00:01:50,799 --> 00:01:54,079  
the psy-disciplines, produce people as

52

00:01:53,280 --> 00:01:56,560  
subjects,

53

00:01:54,079 --> 00:01:57,439  
and is specifically interested in how

54

00:01:56,560 --> 00:02:00,399  
the subject

55

00:01:57,439 --> 00:02:01,600  
is re-presented to itself through

56

00:02:00,399 --> 00:02:04,719  
examination,

57

00:02:01,600 --> 00:02:07,280  
study and diagnosis.

58

00:02:04,719 --> 00:02:08,160

She is a current PhD candidate in

59

00:02:07,280 --> 00:02:10,800

Psychosocial

60

00:02:08,160 --> 00:02:12,000

Studies at Birkbeck University of London

61

00:02:10,800 --> 00:02:16,160

and holds an MFA

62

00:02:12,000 --> 00:02:18,959

from the University of California, Irvine.

63

00:02:16,160 --> 00:02:20,319

William Camargo is an Arts Educator

64

00:02:18,959 --> 00:02:22,400

photo-based artist,

65

00:02:20,319 --> 00:02:24,319

and arts advocate born and raised in

66

00:02:22,400 --> 00:02:26,720

Anaheim, California.

67

00:02:24,319 --> 00:02:27,840

He is currently serving as commissioner

68

00:02:26,720 --> 00:02:31,280

of Heritage

69

00:02:27,840 --> 00:02:33,440

and Archives—or, excuse me, Commissioner

70

00:02:31,280 --> 00:02:34,720  
of Heritage and Culture in the city of

71

00:02:33,440 --> 00:02:37,200  
Anaheim.

72

00:02:34,720 --> 00:02:39,920  
He is the founder and curator of Latinx

73

00:02:37,200 --> 00:02:40,560  
Diaspora Archives, an archive Instagram

74

00:02:39,920 --> 00:02:42,640  
page

75

00:02:40,560 --> 00:02:44,319  
that elevates communities of color

76

00:02:42,640 --> 00:02:46,640  
through family photos

77

00:02:44,319 --> 00:02:49,519  
and is a current artist in residence at

78

00:02:46,640 --> 00:02:51,680  
the Latinx Project at NYU.

79

00:02:49,519 --> 00:02:53,200  
He obtained his MFA from Claremont

80

00:02:51,680 --> 00:02:56,239  
Graduate University,

81  
00:02:53,200 --> 00:02:59,840  
a BFA at the California State University,

82  
00:02:56,239 --> 00:03:00,959  
Fullerton, and an—and an AA from

83  
00:02:59,840 --> 00:03:04,319  
Fullerton College

84  
00:03:00,959 --> 00:03:07,519  
in photography. Boz Garden

85  
00:03:04,319 --> 00:03:09,599  
is a photographer, writer, and researcher

86  
00:03:07,519 --> 00:03:11,920  
studying the entanglements of Black,

87  
00:03:09,599 --> 00:03:13,840  
queer, and multi-species worlds

88  
00:03:11,920 --> 00:03:15,680  
that unmake our normative modes of

89  
00:03:13,840 --> 00:03:17,840  
relating to history,

90  
00:03:15,680 --> 00:03:19,760  
narration, the subject, and their

91  
00:03:17,840 --> 00:03:22,080  
geographies of violence.

92  
00:03:19,760 --> 00:03:24,480

They are the editor for Fabulation

93

00:03:22,080 --> 00:03:27,440

Survey, a forthcoming press on

94

00:03:24,480 --> 00:03:28,879

environmental terror and resistance. They

95

00:03:27,440 --> 00:03:31,680

received their BFA

96

00:03:28,879 --> 00:03:33,120

in photo media from California Institute

97

00:03:31,680 --> 00:03:35,120

of the Arts.

98

00:03:33,120 --> 00:03:36,319

And last but not least, we have Rachel

99

00:03:35,120 --> 00:03:40,400

Zaretsky, who

100

00:03:36,319 --> 00:03:43,519

is a Los Angeles-based artist who uses

101

00:03:40,400 --> 00:03:45,120

performance, video, and photography to

102

00:03:43,519 --> 00:03:46,959

challenge our relationship to the

103

00:03:45,120 --> 00:03:49,200

creation of memories.

104  
00:03:46,959 --> 00:03:51,760  
Her inquiry-based art practice examines

105  
00:03:49,200 --> 00:03:55,120  
how modes of representation can portray

106  
00:03:51,760 --> 00:03:56,319  
absence, how we process loss, and how our

107  
00:03:55,120 --> 00:03:59,519  
desire to preserve

108  
00:03:56,319 --> 00:04:00,080  
through memorialization. Zaretsky holds a

109  
00:03:59,519 --> 00:04:02,080  
BFA

110  
00:04:00,080 --> 00:04:04,480  
from the School of Visual Arts in New

111  
00:04:02,080 --> 00:04:05,920  
York and is currently an MFA candidate

112  
00:04:04,480 --> 00:04:09,120  
at the University of

113  
00:04:05,920 --> 00:04:11,439  
Southern California. And

114  
00:04:09,120 --> 00:04:13,040  
in keeping with the order of the

115  
00:04:11,439 --> 00:04:15,920

exhibition sections,

116

00:04:13,040 --> 00:04:16,239

first up is Rachel Zaretsky, whose work

117

00:04:15,920 --> 00:04:20,720

is

118

00:04:16,239 --> 00:04:20,720

included in the "Revisioning" section.

119

00:04:22,240 --> 00:04:25,440

Hello everyone, thank you for having

120

00:04:25,120 --> 00:04:27,040

us

121

00:04:25,440 --> 00:04:28,720

all here today to discuss the work in

122

00:04:27,040 --> 00:04:30,240

the show.

123

00:04:28,720 --> 00:04:43,840

I'll just wait a moment for the

124

00:04:30,240 --> 00:04:43,840

presentation before I jump in.

125

00:04:49,199 --> 00:04:53,919

So as Jamie just mentioned, I'm

126

00:04:52,160 --> 00:04:56,720

interested in our preoccupation with

127

00:04:53,919 --> 00:04:58,639  
memorialization, both in

128

00:04:56,720 --> 00:05:01,039  
small individual gestures and

129

00:04:58,639 --> 00:05:04,639  
large-scale national commemorations.

130

00:05:01,039 --> 00:05:06,720  
So the work included in this exhibition

131

00:05:04,639 --> 00:05:08,320  
looks at a particular memorial, the

132

00:05:06,720 --> 00:05:11,039  
Holocaust Memorial in Miami

133

00:05:08,320 --> 00:05:12,880  
Beach, and I thought I'd begin by talking

134

00:05:11,039 --> 00:05:13,280  
about an earlier work that kind of led

135

00:05:12,880 --> 00:05:15,520  
me

136

00:05:13,280 --> 00:05:18,400  
to this interest in the social life of

137

00:05:15,520 --> 00:05:18,400  
memorial sites.

138

00:05:18,479 --> 00:05:25,520

If you could go to the next slide.

139

00:05:22,160 --> 00:05:26,000

So, "I set out to photograph every

140

00:05:25,520 --> 00:05:27,919

crack

141

00:05:26,000 --> 00:05:30,639

at the memorial" is a video I created

142

00:05:27,919 --> 00:05:32,800

after spending time in Berlin.

143

00:05:30,639 --> 00:05:34,240

This is a photo of the memorial to the

144

00:05:32,800 --> 00:05:37,280

murdered Jews of Europe

145

00:05:34,240 --> 00:05:39,039

in Berlin. It's a really large-scale

146

00:05:37,280 --> 00:05:41,759

open-ended design.

147

00:05:39,039 --> 00:05:43,600

It's a field of these concrete stile,

148

00:05:41,759 --> 00:05:46,000

varying in height. So some of them

149

00:05:43,600 --> 00:05:47,680

are low at your ankle, and some tower

150  
00:05:46,000 --> 00:05:51,039  
over you.

151  
00:05:47,680 --> 00:05:52,960  
And when I was there, I—well, prior to

152  
00:05:51,039 --> 00:05:54,720  
going there, I studied it from afar,

153  
00:05:52,960 --> 00:05:56,479  
and when I had the chance to go to

154  
00:05:54,720 --> 00:05:58,319  
Berlin

155  
00:05:56,479 --> 00:06:00,880  
in 2016, I was really interested in

156  
00:05:58,319 --> 00:06:04,000  
making video work about this site.

157  
00:06:00,880 --> 00:06:07,280  
And I structured myself to sort of spend

158  
00:06:04,000 --> 00:06:10,160  
time there like it was my occupation.

159  
00:06:07,280 --> 00:06:11,600  
And my initial reaction to what

160  
00:06:10,160 --> 00:06:13,919  
happens at this memorial

161  
00:06:11,600 --> 00:06:14,800

as a Jewish person was surprise and

162

00:06:13,919 --> 00:06:17,840  
frustration,

163

00:06:14,800 --> 00:06:21,600  
if you could go to the next slide.

164

00:06:17,840 --> 00:06:23,120  
But that also really led me to,

165

00:06:21,600 --> 00:06:25,520  
I guess, ask questions about the

166

00:06:23,120 --> 00:06:28,240  
performativity of memorial sites,

167

00:06:25,520 --> 00:06:29,759  
and also, what do these sites do, who are

168

00:06:28,240 --> 00:06:32,160  
they for.

169

00:06:29,759 --> 00:06:34,319  
There's so much conversation about the

170

00:06:32,160 --> 00:06:35,919  
construction and relevance of symbols,

171

00:06:34,319 --> 00:06:36,720  
and I guess I wanted to really hone in

172

00:06:35,919 --> 00:06:38,880  
on

173  
00:06:36,720 --> 00:06:39,759  
“What are the ways that they become

174  
00:06:38,880 --> 00:06:43,520  
animated,

175  
00:06:39,759 --> 00:06:43,520  
and also what is their lifespan?”

176  
00:06:44,080 --> 00:06:50,880  
You can go—thank you.

177  
00:06:47,280 --> 00:06:51,919  
So while I was there, I came to also

178  
00:06:50,880 --> 00:06:54,479  
understand that

179  
00:06:51,919 --> 00:06:55,440  
the size of the memorial and the lack of

180  
00:06:54,479 --> 00:06:57,599  
signage really

181  
00:06:55,440 --> 00:07:00,000  
contributes to create this space that

182  
00:06:57,599 --> 00:07:02,319  
functions more like a park.

183  
00:07:00,000 --> 00:07:04,080  
And I spent several hours a week on-site,

184  
00:07:02,319 --> 00:07:06,160

interested in better understanding

185

00:07:04,080 --> 00:07:07,759

how people engage with this memorial

186

00:07:06,160 --> 00:07:10,800

through filming

187

00:07:07,759 --> 00:07:13,919

people there, photographing, writing,

188

00:07:10,800 --> 00:07:16,160

drawing, following people's paths within.

189

00:07:13,919 --> 00:07:18,080

And while there I also noticed that

190

00:07:16,160 --> 00:07:19,280

every day it seemed like the stile were

191

00:07:18,080 --> 00:07:22,000

under construction,

192

00:07:19,280 --> 00:07:23,599

and they always had cracks, and I did a

193

00:07:22,000 --> 00:07:25,120

little reading and I understood then

194

00:07:23,599 --> 00:07:27,360

that they were hollow

195

00:07:25,120 --> 00:07:29,199

due to costs, and also the weight, because

196  
00:07:27,360 --> 00:07:31,840  
there's actually an information center

197  
00:07:29,199 --> 00:07:31,840  
below ground.

198  
00:07:32,800 --> 00:07:37,360  
So one day with a camera,

199  
00:07:36,000 --> 00:07:39,360  
just trying to find some way to

200  
00:07:37,360 --> 00:07:39,919  
communicate this frustration with the

201  
00:07:39,360 --> 00:07:42,800  
lack

202  
00:07:39,919 --> 00:07:44,160  
of this site, and what I was trying to

203  
00:07:42,800 --> 00:07:47,199  
comprehend, I photographed

204  
00:07:44,160 --> 00:07:48,400  
as many cracks as I could find before

205  
00:07:47,199 --> 00:07:50,800  
exhaustion,

206  
00:07:48,400 --> 00:07:54,160  
and then I made a slideshow-style video

207  
00:07:50,800 --> 00:07:54,160

that's about 10 minutes long.

208

00:07:54,720 --> 00:07:58,479

So I guess jumping ahead to the work in

209

00:07:56,879 --> 00:08:02,160

the exhibition,

210

00:07:58,479 --> 00:08:04,240

I'm still thinking about the same

211

00:08:02,160 --> 00:08:06,319

concepts around public remembrance, and I

212

00:08:04,240 --> 00:08:08,080

turned my attention to the Holocaust

213

00:08:06,319 --> 00:08:10,000

Memorial in Miami Beach,

214

00:08:08,080 --> 00:08:13,120

where I grew up and where I currently

215

00:08:10,000 --> 00:08:15,759

am for the month.

216

00:08:13,120 --> 00:08:17,919

Just to give some context, this

217

00:08:15,759 --> 00:08:22,720

memorial is in Miami Beach.

218

00:08:17,919 --> 00:08:24,080

The address is actually 1933 to 1945

219

00:08:22,720 --> 00:08:26,160

Meridian Avenue, so

220

00:08:24,080 --> 00:08:28,319

the address is the duration of World War

221

00:08:26,160 --> 00:08:30,479

II. It's in a location

222

00:08:28,319 --> 00:08:31,360

where many Holocaust Survivors lived

223

00:08:30,479 --> 00:08:33,680

over the years,

224

00:08:31,360 --> 00:08:35,839

and it also is in proximity to beaches,

225

00:08:33,680 --> 00:08:37,519

the hotels, nightlife,

226

00:08:35,839 --> 00:08:38,880

and also it's right across the

227

00:08:37,519 --> 00:08:41,279

street from the convention center where

228

00:08:38,880 --> 00:08:43,680

Art Basel takes place.

229

00:08:41,279 --> 00:08:46,720

It's also the first memorial I ever had

230

00:08:43,680 --> 00:08:46,720

a relationship to.

231

00:08:47,519 --> 00:08:51,040

So the memorial itself is a 40-foot

232

00:08:49,920 --> 00:08:54,000

oxidized arm

233

00:08:51,040 --> 00:08:54,720

with naked, emaciated figures

234

00:08:54,000 --> 00:08:57,680

crawling it-

235

00:08:54,720 --> 00:08:58,480

up the arm. There's also a reflection

236

00:08:57,680 --> 00:09:01,440

pool

237

00:08:58,480 --> 00:09:02,800

and granite walls detailing information

238

00:09:01,440 --> 00:09:04,800

and commemorating the names

239

00:09:02,800 --> 00:09:07,600

of a number of those who have died in

240

00:09:04,800 --> 00:09:09,920

connection with the Miami community,

241

00:09:07,600 --> 00:09:12,640

and among those names are 17 family

242

00:09:09,920 --> 00:09:12,640  
members of mine.

243

00:09:13,839 --> 00:09:18,080  
So as an adult living in Los Angeles, I

244

00:09:16,320 --> 00:09:18,640  
haven't visited this site in a number of

245

00:09:18,080 --> 00:09:21,279  
years,

246

00:09:18,640 --> 00:09:23,120  
and at the time I was considering the

247

00:09:21,279 --> 00:09:25,440  
next time I was in town

248

00:09:23,120 --> 00:09:27,680  
to potentially go there to make a work

249

00:09:25,440 --> 00:09:29,680  
about this site,

250

00:09:27,680 --> 00:09:31,200  
also now that I had this new framework

251

00:09:29,680 --> 00:09:33,760  
of understanding and thinking

252

00:09:31,200 --> 00:09:34,959  
through memorials. But something struck

253

00:09:33,760 --> 00:09:36,880

me where I just sort of

254

00:09:34,959 --> 00:09:38,640  
wondered if I needed to be there in

255

00:09:36,880 --> 00:09:41,440  
order to

256

00:09:38,640 --> 00:09:43,279  
have this conversation. And I went on

257

00:09:41,440 --> 00:09:46,399  
Instagram and decided to look at the

258

00:09:43,279 --> 00:09:48,240  
geotagged location of the memorial, and

259

00:09:46,399 --> 00:09:51,040  
looking through there I saw what gets

260

00:09:48,240 --> 00:09:53,760  
created and uploaded there.

261

00:09:51,040 --> 00:09:54,959  
I felt that this sort of contribution to

262

00:09:53,760 --> 00:09:57,519  
the social space

263

00:09:54,959 --> 00:10:00,160  
was very much like a living archive of

264

00:09:57,519 --> 00:10:00,160  
the memorial.

265

00:10:01,440 --> 00:10:06,320

I also noticed that a lot of visitors

266

00:10:04,560 --> 00:10:08,000

engage with the sculpture in a

267

00:10:06,320 --> 00:10:09,519

figurative—

268

00:10:08,000 --> 00:10:11,360

or, engage with the sculpture's

269

00:10:09,519 --> 00:10:12,480

figurative quality, which i just found

270

00:10:11,360 --> 00:10:15,519

really fascinating.

271

00:10:12,480 --> 00:10:17,279

This memorial commemorates the

272

00:10:15,519 --> 00:10:18,079

victims of the Holocaust while also

273

00:10:17,279 --> 00:10:20,640

being located

274

00:10:18,079 --> 00:10:21,440

in this really touristic-centric site,

275

00:10:20,640 --> 00:10:22,880

which

276

00:10:21,440 --> 00:10:24,800

kind of creates the spectrum of

277

00:10:22,880 --> 00:10:26,399  
engagement from deeply personal to the

278

00:10:24,800 --> 00:10:28,560  
disengaged.

279

00:10:26,399 --> 00:10:30,079  
And in my video "Visiting the Holocaust

280

00:10:28,560 --> 00:10:32,959  
memorial by proxy",

281

00:10:30,079 --> 00:10:34,640  
I chose not to show imagery. I chose

282

00:10:32,959 --> 00:10:37,360  
to reinterpret

283

00:10:34,640 --> 00:10:39,040  
the interactions, the site itself, and my

284

00:10:37,360 --> 00:10:42,240  
connection to it by way of

285

00:10:39,040 --> 00:10:44,480  
translation through my body. So really,

286

00:10:42,240 --> 00:11:00,640  
description and gesture at the forefront.

287

00:10:44,480 --> 00:11:15,839  
And here is a short clip of the video.

288

00:11:00,640 --> 00:11:15,839  
I'm not sure that there is audio.

289

00:13:26,959 --> 00:13:31,440  
So that was a short clip, the full

290

00:13:29,360 --> 00:13:35,839  
video is 10 minutes long.

291

00:13:31,440 --> 00:13:35,839  
Thank you so much.

292

00:13:41,360 --> 00:13:49,839  
Thank you so much Rachel.

293

00:13:45,360 --> 00:13:49,839  
Let me get set up for our next

294

00:13:49,920 --> 00:13:53,040  
speaker really quickly, which and—again,

295

00:13:52,240 --> 00:13:57,440  
keeping with

296

00:13:53,040 --> 00:14:02,240  
the order of the exhibition

297

00:13:57,440 --> 00:14:06,000  
sections will be

298

00:14:02,240 --> 00:14:06,000  
Boz Garden for “Resisting”.

299

00:14:08,240 --> 00:14:12,000

Hi everybody, thank you all for coming.

300

00:14:10,959 --> 00:14:15,440

I'll

301

00:14:12,000 --> 00:14:16,800

wait a second for the presentation to

302

00:14:15,440 --> 00:14:19,199

pop up. Here we go,

303

00:14:16,800 --> 00:14:19,199

awesome.

304

00:14:20,240 --> 00:14:23,680

So, also just want to thank really quick

305

00:14:22,000 --> 00:14:25,519

again, Jamie, for

306

00:14:23,680 --> 00:14:27,680

inviting me to talk today, and also want

307

00:14:25,519 --> 00:14:29,600

to thank Stephanie and Brianna for

308

00:14:27,680 --> 00:14:31,120

including me in the show.

309

00:14:29,600 --> 00:14:33,040

So, right, so my work in the show is

310

00:14:31,120 --> 00:14:34,160

called "Riotous Folds: Possibilities for

311

00:14:33,040 --> 00:14:35,600  
the Document",

312

00:14:34,160 --> 00:14:37,680  
and if we go to the next slide we can

313

00:14:35,600 --> 00:14:38,800  
sort of think about this first set of

314

00:14:37,680 --> 00:14:41,600  
images.

315

00:14:38,800 --> 00:14:42,639  
So this work came from a space

316

00:14:41,600 --> 00:14:45,680  
primarily of

317

00:14:42,639 --> 00:14:47,680  
frustration and exhaustion with this

318

00:14:45,680 --> 00:14:49,199  
linguistic of the divide that was

319

00:14:47,680 --> 00:14:50,800  
appearing around,

320

00:14:49,199 --> 00:14:52,800  
or in the wake of the riots and

321

00:14:50,800 --> 00:14:55,040  
demonstrations happening earlier this

322

00:14:52,800 --> 00:14:57,760

year around May and June.

323

00:14:55,040 --> 00:14:58,880

And it was a divide between the peaceful

324

00:14:57,760 --> 00:15:01,920

protester,

325

00:14:58,880 --> 00:15:03,360

the destructive rioter, and the outside

326

00:15:01,920 --> 00:15:04,880

agitator.

327

00:15:03,360 --> 00:15:06,880

And this is something that I think we've

328

00:15:04,880 --> 00:15:08,480

seen throughout

329

00:15:06,880 --> 00:15:10,000

the histories of demonstrations and

330

00:15:08,480 --> 00:15:12,000

riots in the U.S.

331

00:15:10,000 --> 00:15:13,680

I think we saw this at the onset, or we

332

00:15:12,000 --> 00:15:15,760

did see this at the onset of the Black

333

00:15:13,680 --> 00:15:18,079

Lives Matter movement in 2012,

334  
00:15:15,760 --> 00:15:19,760  
and we saw this in '92 during the LA

335  
00:15:18,079 --> 00:15:21,680  
riots, right?

336  
00:15:19,760 --> 00:15:23,279  
And so something that I was completely

337  
00:15:21,680 --> 00:15:26,880  
uninterested in doing

338  
00:15:23,279 --> 00:15:29,839  
was romanticizing the

339  
00:15:26,880 --> 00:15:30,240  
peaceful protester, and trying to redeem

340  
00:15:29,839 --> 00:15:32,240  
the

341  
00:15:30,240 --> 00:15:33,279  
so-called 'outside agitator' and

342  
00:15:32,240 --> 00:15:36,480  
the so-called

343  
00:15:33,279 --> 00:15:36,880  
'destructive rioter', because I think

344  
00:15:36,480 --> 00:15:38,880  
that

345  
00:15:36,880 --> 00:15:40,240

that's the sort of the work that the

346

00:15:38,880 --> 00:15:42,880  
state wants

347

00:15:40,240 --> 00:15:43,759  
us or me to perform, because it's really

348

00:15:42,880 --> 00:15:47,360  
successful

349

00:15:43,759 --> 00:15:49,199  
in fracturing the organizing work

350

00:15:47,360 --> 00:15:51,120  
or the organizing efforts of those on

351

00:15:49,199 --> 00:15:53,199  
the ground, and

352

00:15:51,120 --> 00:15:54,720  
ultimately de-legitimizing the riot as

353

00:15:53,199 --> 00:15:58,160  
an appropriate response

354

00:15:54,720 --> 00:16:01,440  
to ongoing dispossession

355

00:15:58,160 --> 00:16:04,160  
and death, right. So,

356

00:16:01,440 --> 00:16:05,440  
right, so I wanted to bypass that sort of

357

00:16:04,160 --> 00:16:07,360  
illusion completely

358

00:16:05,440 --> 00:16:08,880  
and go right into thinking seriously or

359

00:16:07,360 --> 00:16:12,079  
taking the riots seriously

360

00:16:08,880 --> 00:16:16,560  
as a legitimate form or response

361

00:16:12,079 --> 00:16:18,160  
to dispossession, right.

362

00:16:16,560 --> 00:16:20,639  
So this brought me to first think about

363

00:16:18,160 --> 00:16:21,680  
the problems in the ways that the riot

364

00:16:20,639 --> 00:16:25,040  
is narrated

365

00:16:21,680 --> 00:16:28,880  
in the terms set forth by the state.

366

00:16:25,040 --> 00:16:31,600  
And what I think the state, you know,

367

00:16:28,880 --> 00:16:32,399  
does, right, is pose the riot in purely

368

00:16:31,600 --> 00:16:35,920

destructive

369

00:16:32,399 --> 00:16:37,680

terms in turning to property destruction

370

00:16:35,920 --> 00:16:38,959

as the so-called 'true aftermath' of the

371

00:16:37,680 --> 00:16:41,279

riot.

372

00:16:38,959 --> 00:16:43,600

And this is again also

373

00:16:41,279 --> 00:16:47,519

successful or effective in their favor

374

00:16:43,600 --> 00:16:49,519

because what it does is,

375

00:16:47,519 --> 00:16:51,279

says that the riot is only interested in

376

00:16:49,519 --> 00:16:52,480

leaving destruction in its wake, and

377

00:16:51,279 --> 00:16:55,600

nothing else,

378

00:16:52,480 --> 00:16:56,079

which is the opposite of the work or the

379

00:16:55,600 --> 00:16:59,199

goals

380  
00:16:56,079 --> 00:17:00,000  
of abolitionism, right, that are as

381  
00:16:59,199 --> 00:17:03,120  
committed to

382  
00:17:00,000 --> 00:17:04,000  
unmaking as it is to imagining and

383  
00:17:03,120 --> 00:17:06,640  
generating something

384  
00:17:04,000 --> 00:17:07,839  
different. And so this is one of the

385  
00:17:06,640 --> 00:17:08,959  
first places I want to think about

386  
00:17:07,839 --> 00:17:12,480  
multiplicity

387  
00:17:08,959 --> 00:17:13,919  
as a keyword. Multiplicity,

388  
00:17:12,480 --> 00:17:16,640  
maybe, is a different word or a more

389  
00:17:13,919 --> 00:17:18,160  
productive word than

390  
00:17:16,640 --> 00:17:20,000  
property destruction, because I think

391  
00:17:18,160 --> 00:17:22,000

what's happening in the act of property

392

00:17:20,000 --> 00:17:25,360  
destruction or vandalism

393

00:17:22,000 --> 00:17:28,400  
is a sort of articulation or

394

00:17:25,360 --> 00:17:28,960  
critique of space that says that what's

395

00:17:28,400 --> 00:17:30,840  
happening

396

00:17:28,960 --> 00:17:32,000  
now, or how everything is arranged

397

00:17:30,840 --> 00:17:35,120  
currently,

398

00:17:32,000 --> 00:17:36,960  
is unlivable and way too over-determined

399

00:17:35,120 --> 00:17:40,720  
by things like surveillance,

400

00:17:36,960 --> 00:17:40,720  
policing in prison, right.

401

00:17:40,960 --> 00:17:44,000  
And so what I wanted to do is focus on

402

00:17:43,039 --> 00:17:45,760  
shattered glass

403  
00:17:44,000 --> 00:17:47,280  
as one of the narrative motifs that the

404  
00:17:45,760 --> 00:17:50,080  
state returns to

405  
00:17:47,280 --> 00:17:51,600  
in turning the public away from the true

406  
00:17:50,080 --> 00:17:54,799  
projects of,

407  
00:17:51,600 --> 00:17:55,760  
you know, the organizers demonstrating

408  
00:17:54,799 --> 00:17:59,280  
in the streets,

409  
00:17:55,760 --> 00:18:02,160  
right. And I want to think about,

410  
00:17:59,280 --> 00:18:04,320  
where does this fear of glass or the

411  
00:18:02,160 --> 00:18:07,679  
image of shattered glass come from,

412  
00:18:04,320 --> 00:18:10,720  
beyond the immediate sort of threats

413  
00:18:07,679 --> 00:18:12,559  
to the property itself in that moment,

414  
00:18:10,720 --> 00:18:14,720

and the resources it's withholding from

415

00:18:12,559 --> 00:18:15,760

the public. I wanted to think about, what

416

00:18:14,720 --> 00:18:19,520

are the deeper

417

00:18:15,760 --> 00:18:21,840

sort of attachments that the public has

418

00:18:19,520 --> 00:18:23,360

to this image or presence of glass as an

419

00:18:21,840 --> 00:18:26,720

architectural aesthetic

420

00:18:23,360 --> 00:18:29,840

and tool. So in the next

421

00:18:26,720 --> 00:18:31,280

set of slides, we can look at this new

422

00:18:29,840 --> 00:18:32,160

set of images. And so what this brought

423

00:18:31,280 --> 00:18:34,400

me to

424

00:18:32,160 --> 00:18:35,600

was to think about the history of glass

425

00:18:34,400 --> 00:18:36,720

more broadly.

426

00:18:35,600 --> 00:18:38,880

And so I'm going to do like a

427

00:18:36,720 --> 00:18:41,280

sweeping sort of take or

428

00:18:38,880 --> 00:18:42,240

overview. So we saw the

429

00:18:41,280 --> 00:18:44,720

introduction

430

00:18:42,240 --> 00:18:46,160

of plate glass in the late 1800s, and

431

00:18:44,720 --> 00:18:50,080

it's sort of trickling

432

00:18:46,160 --> 00:18:53,360

into the early 20th century in

433

00:18:50,080 --> 00:18:54,480

the introduction of the, I guess, the

434

00:18:53,360 --> 00:18:57,679

window display

435

00:18:54,480 --> 00:19:00,240

as a sort of tool for commerce, which is

436

00:18:57,679 --> 00:19:04,240

its own sort of political space, too.

437

00:19:00,240 --> 00:19:08,160

But I want to fast forward to the—

438

00:19:04,240 --> 00:19:10,480  
its postwar resurgence, when the first,

439

00:19:08,160 --> 00:19:12,720  
you know, towers or buildings using all-

440

00:19:10,480 --> 00:19:15,039  
glass facades are being constructed.

441

00:19:12,720 --> 00:19:16,400  
And so all the way on the right here is

442

00:19:15,039 --> 00:19:19,360  
one of the first buildings, which is the

443

00:19:16,400 --> 00:19:20,960  
UN building that was built in 1948.

444

00:19:19,360 --> 00:19:22,400  
And I think that's really important, that

445

00:19:20,960 --> 00:19:26,000  
was important for me to think about

446

00:19:22,400 --> 00:19:28,400  
in the process because, you know, the UN

447

00:19:26,000 --> 00:19:29,840  
building, being this sort of symbol of a

448

00:19:28,400 --> 00:19:31,840  
global unification,

449

00:19:29,840 --> 00:19:34,080  
using glass as its sort of design

450

00:19:31,840 --> 00:19:36,799  
aesthetic, I think comes to

451

00:19:34,080 --> 00:19:38,320  
set forward or put in motion the terms

452

00:19:36,799 --> 00:19:40,240  
for how

453

00:19:38,320 --> 00:19:41,919  
the American public is going to think

454

00:19:40,240 --> 00:19:44,240  
about glass

455

00:19:41,919 --> 00:19:46,000  
at the symbolic level in the decades to

456

00:19:44,240 --> 00:19:48,160  
come.

457

00:19:46,000 --> 00:19:49,120  
So, the other work that—so everything to

458

00:19:48,160 --> 00:19:52,080  
the left, or

459

00:19:49,120 --> 00:19:52,559  
to the right, rather, is the work of Cesar

460

00:19:52,080 --> 00:19:55,039

Pelli,

461

00:19:52,559 --> 00:19:56,559

who was an architect in LA around the

462

00:19:55,039 --> 00:19:59,120

60s and the 80s,

463

00:19:56,559 --> 00:20:01,039

and he was really intimate with the art

464

00:19:59,120 --> 00:20:04,240

scene unfolding here.

465

00:20:01,039 --> 00:20:06,720

Particularly, he was taken up with

466

00:20:04,240 --> 00:20:09,200

the minimalist works being made, and of

467

00:20:06,720 --> 00:20:11,440

course he was really interested in the

468

00:20:09,200 --> 00:20:12,880

glass cube as like a sculptural

469

00:20:11,440 --> 00:20:16,240

object that was being-

470

00:20:12,880 --> 00:20:18,400

that was a sort of popular approach.

471

00:20:16,240 --> 00:20:20,400

And he was really interested in the way

472

00:20:18,400 --> 00:20:22,480  
that it can collapse,

473

00:20:20,400 --> 00:20:23,600  
the sort of inside-outside boundaries or

474

00:20:22,480 --> 00:20:26,159  
barriers,

475

00:20:23,600 --> 00:20:27,840  
and the background and the foreground. And

476

00:20:26,159 --> 00:20:30,000  
I also don't want to think about Cesar

477

00:20:27,840 --> 00:20:32,840  
as the person who introduces

478

00:20:30,000 --> 00:20:34,080  
this into the field of architectural

479

00:20:32,840 --> 00:20:36,400  
practices,

480

00:20:34,080 --> 00:20:37,280  
but more so he's symptomatic of a

481

00:20:36,400 --> 00:20:41,600  
much broader

482

00:20:37,280 --> 00:20:44,240  
shift in approaches and practices.

483

00:20:41,600 --> 00:20:46,159

And in that, I think that, you know, the

484

00:20:44,240 --> 00:20:49,200  
architectural world leaning towards

485

00:20:46,159 --> 00:20:51,600  
this idea of glass as

486

00:20:49,200 --> 00:20:53,600  
this tool to collapse inside and outside

487

00:20:51,600 --> 00:20:54,960  
is also symptomatic of this much broader

488

00:20:53,600 --> 00:20:57,039  
national turn,

489

00:20:54,960 --> 00:20:58,640  
because Cesar Pelli is also doing this

490

00:20:57,039 --> 00:21:00,320  
work—he's constructing

491

00:20:58,640 --> 00:21:02,080  
corporate towers as well as like, civic

492

00:21:00,320 --> 00:21:05,440  
and municipal buildings all across

493

00:21:02,080 --> 00:21:07,919  
LA and over across the United States

494

00:21:05,440 --> 00:21:09,440  
at the neoliberal turn. And so as

495  
00:21:07,919 --> 00:21:12,960  
United States

496  
00:21:09,440 --> 00:21:15,520  
is collapsing,

497  
00:21:12,960 --> 00:21:17,280  
you know, these imaginary borders through

498  
00:21:15,520 --> 00:21:18,559  
foreign policy, through manipulative

499  
00:21:17,280 --> 00:21:22,400  
foreign policy

500  
00:21:18,559 --> 00:21:25,840  
and economic policy, there is also this

501  
00:21:22,400 --> 00:21:29,919  
rise in this aesthetic, or this desire to

502  
00:21:25,840 --> 00:21:31,679  
construct the built environment around

503  
00:21:29,919 --> 00:21:33,840  
this idea of blending

504  
00:21:31,679 --> 00:21:35,840  
and dissolving the inside of the barrier,

505  
00:21:33,840 --> 00:21:39,600  
between the inside and the outside,

506  
00:21:35,840 --> 00:21:42,080

right. And so,

507

00:21:39,600 --> 00:21:43,280

right, so this sort of manipulation, this

508

00:21:42,080 --> 00:21:47,039

illusion

509

00:21:43,280 --> 00:21:49,039

of collapsing the world into sort

510

00:21:47,039 --> 00:21:51,919

of a unified global project

511

00:21:49,039 --> 00:21:52,480

is seen as progressive, right, and as a

512

00:21:51,919 --> 00:21:55,039

way of

513

00:21:52,480 --> 00:21:56,559

securing the United States's place into

514

00:21:55,039 --> 00:21:59,679

the future.

515

00:21:56,559 --> 00:22:02,960

And so, right, I'm thinking about that

516

00:21:59,679 --> 00:22:04,559

broader national project being upheld

517

00:22:02,960 --> 00:22:07,840

symbolically by

518  
00:22:04,559 --> 00:22:11,120  
glass, and its uses or its effects

519  
00:22:07,840 --> 00:22:11,840  
as a sort of facade for these buildings,

520  
00:22:11,120 --> 00:22:14,080  
right. And so

521  
00:22:11,840 --> 00:22:16,159  
I think we see this in the way that

522  
00:22:14,080 --> 00:22:18,240  
corporate towers, and also

523  
00:22:16,159 --> 00:22:20,080  
buildings where political leaders

524  
00:22:18,240 --> 00:22:23,600  
might meet, or these places where

525  
00:22:20,080 --> 00:22:25,760  
power is concentrated are often within

526  
00:22:23,600 --> 00:22:27,520  
glass towers. And so I'm thinking

527  
00:22:25,760 --> 00:22:30,960  
about this as being

528  
00:22:27,520 --> 00:22:34,400  
where the fear and anger

529  
00:22:30,960 --> 00:22:36,799

that the image of shattered glass

530

00:22:34,400 --> 00:22:38,400  
comes from, because it's not just

531

00:22:36,799 --> 00:22:40,159  
the

532

00:22:38,400 --> 00:22:41,679  
fear of what's happening to the

533

00:22:40,159 --> 00:22:43,679  
building and its resources.

534

00:22:41,679 --> 00:22:46,159  
It's also the fear of what it's gonna do,

535

00:22:43,679 --> 00:22:48,240  
or what it's what it spells out

536

00:22:46,159 --> 00:22:49,600  
for the his—for the future of the

537

00:22:48,240 --> 00:22:53,600  
american project and

538

00:22:49,600 --> 00:22:54,960  
our so-called exceptionalism.

539

00:22:53,600 --> 00:22:57,919  
So if we go to the next slide, we can

540

00:22:54,960 --> 00:22:57,919  
look at the first work.

541

00:22:58,080 --> 00:23:01,520

So what I wanted to do with this, with

542

00:23:00,720 --> 00:23:04,559

these two

543

00:23:01,520 --> 00:23:06,240

images is

544

00:23:04,559 --> 00:23:08,240

really think with glass as the

545

00:23:06,240 --> 00:23:09,120

primary material to sort of start off

546

00:23:08,240 --> 00:23:12,400

with.

547

00:23:09,120 --> 00:23:13,120

And learning from, you know, those on the

548

00:23:12,400 --> 00:23:16,880

ground

549

00:23:13,120 --> 00:23:18,880

who are using these panes of glass as

550

00:23:16,880 --> 00:23:20,480

spaces or fields to articulate these

551

00:23:18,880 --> 00:23:23,200

like, unsayable,

552

00:23:20,480 --> 00:23:24,960

you know, political demands, I wanted to

553

00:23:23,200 --> 00:23:26,480  
sort of use that as a field or plane

554

00:23:24,960 --> 00:23:29,120  
where I'm also working out

555

00:23:26,480 --> 00:23:32,080  
these different relationships between

556

00:23:29,120 --> 00:23:35,280  
archival documents and objects.

557

00:23:32,080 --> 00:23:37,679  
And—and so what I'm

558

00:23:35,280 --> 00:23:38,960  
thinking about these as is as a sort of

559

00:23:37,679 --> 00:23:40,960  
queered still life,

560

00:23:38,960 --> 00:23:42,320  
or still lives. Because I'm thinking

561

00:23:40,960 --> 00:23:45,679  
about the normative still life

562

00:23:42,320 --> 00:23:47,520  
as sort of huddling of

563

00:23:45,679 --> 00:23:49,200  
objects leaning upon one another or

564  
00:23:47,520 --> 00:23:50,559  
responding to gravity in this different–

565  
00:23:49,200 --> 00:23:53,520  
these different ways,

566  
00:23:50,559 --> 00:23:55,120  
whereas in these, there are places or

567  
00:23:53,520 --> 00:23:57,919  
moments where

568  
00:23:55,120 --> 00:23:59,039  
how the document or the object is being

569  
00:23:57,919 --> 00:24:01,760  
held

570  
00:23:59,039 --> 00:24:02,799  
is unclear, and so thinking about that

571  
00:24:01,760 --> 00:24:05,840  
refusal

572  
00:24:02,799 --> 00:24:07,279  
of gravity,

573  
00:24:05,840 --> 00:24:10,159  
or the sort of thinking about it as like

574  
00:24:07,279 --> 00:24:12,240  
a suspension, as a way of looping back to

575  
00:24:10,159 --> 00:24:14,000

this idea of multiplicity, that these

576

00:24:12,240 --> 00:24:17,360

objects are

577

00:24:14,000 --> 00:24:21,279

open or subject to shifts in meaning

578

00:24:17,360 --> 00:24:25,279

and relationships as time goes on.

579

00:24:21,279 --> 00:24:28,720

So, if we go to the next one,

580

00:24:25,279 --> 00:24:31,200

we can look at this one.

581

00:24:28,720 --> 00:24:32,240

So, right, so looping it back to

582

00:24:31,200 --> 00:24:34,559

multiplicity,

583

00:24:32,240 --> 00:24:35,520

I'm thinking about that as an

584

00:24:34,559 --> 00:24:38,720

approach

585

00:24:35,520 --> 00:24:41,039

to bring to the field of

586

00:24:38,720 --> 00:24:43,760

archival studies and archival research,

587

00:24:41,039 --> 00:24:46,000  
that we need to sort of

588

00:24:43,760 --> 00:24:46,880  
bring it, not only in the way that

589

00:24:46,000 --> 00:24:50,480  
we

590

00:24:46,880 --> 00:24:52,559  
curate or the way that we relate one

591

00:24:50,480 --> 00:24:53,520  
document or object to another, but we

592

00:24:52,559 --> 00:24:55,679  
also need to crack

593

00:24:53,520 --> 00:24:56,799  
open the narrative terms that it sort of

594

00:24:55,679 --> 00:24:59,440  
exists within,

595

00:24:56,799 --> 00:25:00,240  
especially, you know, archival documents

596

00:24:59,440 --> 00:25:03,200  
about

597

00:25:00,240 --> 00:25:04,880  
the histories of struggle and resistance,

598

00:25:03,200 --> 00:25:06,880

because they're often narrated in

599

00:25:04,880 --> 00:25:07,679  
anti-Black terms, right. So we need to

600

00:25:06,880 --> 00:25:10,960  
sort of

601

00:25:07,679 --> 00:25:13,919  
go back and open that up, and

602

00:25:10,960 --> 00:25:16,080  
break free from this sort of—the

603

00:25:13,919 --> 00:25:17,279  
so-called fidelity of the archive, right,

604

00:25:16,080 --> 00:25:19,440  
that sometimes

605

00:25:17,279 --> 00:25:20,400  
there are misdirections that the State

606

00:25:19,440 --> 00:25:23,440  
has placed there

607

00:25:20,400 --> 00:25:27,200  
so as to secure

608

00:25:23,440 --> 00:25:29,200  
certain kinds of futures that disallow

609

00:25:27,200 --> 00:25:30,640  
certain subjects from living or being

610  
00:25:29,200 --> 00:25:34,159  
remembered, right.

611  
00:25:30,640 --> 00:25:37,120  
So in that way,

612  
00:25:34,159 --> 00:25:38,559  
I'm thinking about multiplicity as a

613  
00:25:37,120 --> 00:25:41,760  
sort of central tenet

614  
00:25:38,559 --> 00:25:43,600  
for abolitionism or rather learning,

615  
00:25:41,760 --> 00:25:45,600  
as like an approach, as an abolitionist

616  
00:25:43,600 --> 00:25:47,440  
approach to,

617  
00:25:45,600 --> 00:25:49,279  
you know, not only archival-looking, but

618  
00:25:47,440 --> 00:25:51,600  
also for

619  
00:25:49,279 --> 00:25:53,440  
the history of how we arrange or relate

620  
00:25:51,600 --> 00:25:55,120  
ourselves in space.

621  
00:25:53,440 --> 00:25:56,960

And so with that I'll leave you on

622

00:25:55,120 --> 00:25:59,919  
this final note,

623

00:25:56,960 --> 00:26:00,799  
this line of the opaque

624

00:25:59,919 --> 00:26:02,960  
multiplicity

625

00:26:00,799 --> 00:26:04,159  
as the grammar of the riot, and is that

626

00:26:02,960 --> 00:26:11,120  
which makes liberation

627

00:26:04,159 --> 00:26:14,720  
possible. Thank you.

628

00:26:11,120 --> 00:26:17,120  
Thank you so much Boz, and

629

00:26:14,720 --> 00:26:18,080  
as I get set up with the next

630

00:26:17,120 --> 00:26:20,960  
presentation,

631

00:26:18,080 --> 00:26:21,679  
that will be Sasha whose work is

632

00:26:20,960 --> 00:26:24,159  
featured

633

00:26:21,679 --> 00:26:26,720  
in the "Rewiring" section of the

634

00:26:24,159 --> 00:26:26,720  
exhibition.

635

00:26:27,360 --> 00:26:32,720  
Hi, thank you, thanks Jamie for

636

00:26:30,400 --> 00:26:34,159  
organizing this, and thanks to Boz

637

00:26:32,720 --> 00:26:36,720  
and Rachel who've spoken,

638

00:26:34,159 --> 00:26:37,360  
and William is speaking next.

639

00:26:36,720 --> 00:26:40,400  
This is

640

00:26:37,360 --> 00:26:42,720  
really nice to be a part of.

641

00:26:40,400 --> 00:26:44,880  
Now I'm thinking about normative

642

00:26:42,720 --> 00:26:45,520  
still lives, which I think you're about

643

00:26:44,880 --> 00:26:49,039  
to see

644

00:26:45,520 --> 00:26:49,919

a lot of. But actually, that sort

645

00:26:49,039 --> 00:26:53,600  
of brings some

646

00:26:49,919 --> 00:26:54,000  
nice wording in some way, actually

647

00:26:53,600 --> 00:26:56,720  
to

648

00:26:54,000 --> 00:26:58,240  
this project and in some sense, so I'm

649

00:26:56,720 --> 00:26:59,840  
going to keep thinking with normative

650

00:26:58,240 --> 00:27:02,640  
still lives, actually.

651

00:26:59,840 --> 00:27:04,240  
So you'll pardon me, I'm going to be

652

00:27:02,640 --> 00:27:07,360  
sort of reading from some text

653

00:27:04,240 --> 00:27:10,400  
just to keep myself on track.

654

00:27:07,360 --> 00:27:13,440  
So, let me make sure I have it up.

655

00:27:10,400 --> 00:27:14,159  
Okay, so what's on screen right now is

656

00:27:13,440 --> 00:27:17,120  
an image

657

00:27:14,159 --> 00:27:18,960  
from the exhibition, which is part of

658

00:27:17,120 --> 00:27:20,320  
a larger project I've titled "On the

659

00:27:18,960 --> 00:27:22,000  
Subject of Tests",

660

00:27:20,320 --> 00:27:24,080  
which concerns itself with the history

661

00:27:22,000 --> 00:27:25,360  
of intelligence tests and their material

662

00:27:24,080 --> 00:27:27,760  
attributes.

663

00:27:25,360 --> 00:27:29,120  
What I'm trying to do is make an earnest

664

00:27:27,760 --> 00:27:31,120  
effort to unpack

665

00:27:29,120 --> 00:27:33,039  
the historical and aesthetic aspects of

666

00:27:31,120 --> 00:27:35,200  
these tests, keeping in mind

667

00:27:33,039 --> 00:27:37,360

both my critique and intrigue in the

668

00:27:35,200 --> 00:27:39,360

objects.

669

00:27:37,360 --> 00:27:40,559

I found this presentation challenging to

670

00:27:39,360 --> 00:27:42,640

put together,

671

00:27:40,559 --> 00:27:44,880

since what I submitted to ARCHIVE

672

00:27:42,640 --> 00:27:46,480

MACHINES is a selection of three images

673

00:27:44,880 --> 00:27:48,320

from what's become a very large and

674

00:27:46,480 --> 00:27:50,559

complicated archive,

675

00:27:48,320 --> 00:27:51,600

so I'll try to briefly situate the

676

00:27:50,559 --> 00:27:54,399

overall project

677

00:27:51,600 --> 00:27:55,919

first. I'm thinking of this project,

678

00:27:54,399 --> 00:27:58,960

especially in regards

679

00:27:55,919 --> 00:28:01,600  
to this stage, as a research project, so

680

00:27:58,960 --> 00:28:02,960  
in that the images in the database, which

681

00:28:01,600 --> 00:28:06,000  
I'll show you in a second,

682

00:28:02,960 --> 00:28:07,600  
are not the result of research, per se,

683

00:28:06,000 --> 00:28:09,679  
but are instead

684

00:28:07,600 --> 00:28:11,360  
made during the active research, so they

685

00:28:09,679 --> 00:28:14,000  
they contributed to it, or

686

00:28:11,360 --> 00:28:14,960  
they themselves are sort of the research.

687

00:28:14,000 --> 00:28:17,120  
So I've ended up

688

00:28:14,960 --> 00:28:18,559  
referring back to these images and

689

00:28:17,120 --> 00:28:21,840  
objects pictured therein

690

00:28:18,559 --> 00:28:24,399

over and over throughout this project. So

691

00:28:21,840 --> 00:28:25,919

this image pictures the second iteration

692

00:28:24,399 --> 00:28:28,000

of the Stanford-Binet

693

00:28:25,919 --> 00:28:29,600

intelligence scale, which was published

694

00:28:28,000 --> 00:28:32,000

in 1960.

695

00:28:29,600 --> 00:28:34,559

This is an intelligence test kit used to

696

00:28:32,000 --> 00:28:36,720

determine IQ in children and adults in a

697

00:28:34,559 --> 00:28:39,039

variety of settings, including

698

00:28:36,720 --> 00:28:41,440

classrooms, therapist offices, and courts

699

00:28:39,039 --> 00:28:44,240

of law.

700

00:28:41,440 --> 00:28:46,240

The test is in a very complex lineage,

701

00:28:44,240 --> 00:28:47,600

having first been invented by Alfred

702

00:28:46,240 --> 00:28:50,480

Binet, this one at least,

703

00:28:47,600 --> 00:28:52,480

a French Psychologist, and then this

704

00:28:50,480 --> 00:28:54,880

one was adapted by Lewis Terman,

705

00:28:52,480 --> 00:28:56,559

in the United States at Stanford at the

706

00:28:54,880 --> 00:28:59,200

turn of the century, so you're seeing the

707

00:28:56,559 --> 00:29:02,960

second iteration of the Stanford-Binet.

708

00:28:59,200 --> 00:29:04,000

So I'll move to the next slide,

709

00:29:02,960 --> 00:29:06,640

and I'm going to move through some of

710

00:29:04,000 --> 00:29:09,200

these a little bit quickly. So this is

711

00:29:06,640 --> 00:29:11,200

an image of another test, the Wechsler

712

00:29:09,200 --> 00:29:13,600

Adult Intelligence Scale,

713

00:29:11,200 --> 00:29:14,880

which is entered into the database. So

714

00:29:13,600 --> 00:29:17,039

this is an image,

715

00:29:14,880 --> 00:29:18,640

a screenshot from the database. The

716

00:29:17,039 --> 00:29:20,799

database has fields

717

00:29:18,640 --> 00:29:21,679

for my ongoing research information

718

00:29:20,799 --> 00:29:24,000

including

719

00:29:21,679 --> 00:29:26,159

affiliated instructions, notes, and

720

00:29:24,000 --> 00:29:28,640

historical data.

721

00:29:26,159 --> 00:29:31,279

We can move to the next slide. This shows

722

00:29:28,640 --> 00:29:33,919

the insides of the same test,

723

00:29:31,279 --> 00:29:35,600

and then the next slide. This one's in

724

00:29:33,919 --> 00:29:37,919

the exhibition,

725

00:29:35,600 --> 00:29:40,720  
and shows the block design test, so this

726

00:29:37,919 --> 00:29:43,039  
is one of the subtests

727

00:29:40,720 --> 00:29:44,000  
within the Wechsler Adult Intelligence

728

00:29:43,039 --> 00:29:46,000  
Scale.

729

00:29:44,000 --> 00:29:47,760  
So I'll pause on this image and just

730

00:29:46,000 --> 00:29:49,600  
sort of backtrack to kind of

731

00:29:47,760 --> 00:29:50,960  
give a little bit more background on

732

00:29:49,600 --> 00:29:54,240  
what your—

733

00:29:50,960 --> 00:29:55,520  
what's up on the screen. The

734

00:29:54,240 --> 00:29:57,440  
project began

735

00:29:55,520 --> 00:29:59,360  
for me with an early childhood

736

00:29:57,440 --> 00:30:01,440

interaction with these tests, so

737

00:29:59,360 --> 00:30:03,440  
my mom was training for her PhD in

738

00:30:01,440 --> 00:30:04,559  
psychology and she'd bring these objects

739

00:30:03,440 --> 00:30:06,559  
home,

740

00:30:04,559 --> 00:30:08,399  
and I became really fascinated with them.

741

00:30:06,559 --> 00:30:11,440  
They really stuck with me.

742

00:30:08,399 --> 00:30:13,200  
I loved the little boxes, the toys inside.

743

00:30:11,440 --> 00:30:14,720  
I was infatuated with the idea that

744

00:30:13,200 --> 00:30:17,120  
these objects were

745

00:30:14,720 --> 00:30:18,880  
specially selected to test for

746

00:30:17,120 --> 00:30:20,159  
intelligence, so I kind of held this

747

00:30:18,880 --> 00:30:22,880  
fantasy that they were

748  
00:30:20,159 --> 00:30:24,640  
special in some way, and that they could

749  
00:30:22,880 --> 00:30:26,799  
see inside or know something about the

750  
00:30:24,640 --> 00:30:29,120  
test subject.

751  
00:30:26,799 --> 00:30:32,480  
So as I said before, these tests are used

752  
00:30:29,120 --> 00:30:35,440  
in educational and therapeutic settings.

753  
00:30:32,480 --> 00:30:36,080  
They're also used as aids in job

754  
00:30:35,440 --> 00:30:39,520  
recruitment

755  
00:30:36,080 --> 00:30:41,840  
and restructuring, and then

756  
00:30:39,520 --> 00:30:43,279  
much more troubling iterations were used

757  
00:30:41,840 --> 00:30:47,279  
in the military to determine

758  
00:30:43,279 --> 00:30:49,520  
to determine rank, and at Ellis Island to

759  
00:30:47,279 --> 00:30:50,720

assess those wishing to enter the United

760

00:30:49,520 --> 00:30:53,440

States. So

761

00:30:50,720 --> 00:30:56,559

you can probably grasp from this alone,

762

00:30:53,440 --> 00:30:58,480

the embedded complexities

763

00:30:56,559 --> 00:31:00,480

within these tests, both in their aims

764

00:30:58,480 --> 00:31:02,320

and their uses.

765

00:31:00,480 --> 00:31:04,320

So, they've been widely critiqued in

766

00:31:02,320 --> 00:31:05,039

regards to racial biases found in the

767

00:31:04,320 --> 00:31:06,880

tests,

768

00:31:05,039 --> 00:31:08,880

but they've also been defended for their

769

00:31:06,880 --> 00:31:11,279

use within educational settings when

770

00:31:08,880 --> 00:31:14,960

administered as a tool in determining

771

00:31:11,279 --> 00:31:17,760  
specific different learning abilities.

772

00:31:14,960 --> 00:31:19,600  
So I really started this project

773

00:31:17,760 --> 00:31:20,880  
thinking mostly about the production of

774

00:31:19,600 --> 00:31:23,039  
subject that happens

775

00:31:20,880 --> 00:31:24,640  
within the testing encounter so when

776

00:31:23,039 --> 00:31:27,760  
someone's

777

00:31:24,640 --> 00:31:29,840  
one-on-one with an examiner. I was most

778

00:31:27,760 --> 00:31:30,480  
interested in the moment of testing, so

779

00:31:29,840 --> 00:31:32,080  
rather than

780

00:31:30,480 --> 00:31:33,919  
looking at the outcome regarding what

781

00:31:32,080 --> 00:31:34,559  
the test sees, I wanted to know more

782

00:31:33,919 --> 00:31:36,480

about

783

00:31:34,559 --> 00:31:38,720  
the outcome within the subject. What

784

00:31:36,480 --> 00:31:41,440  
happens to them, how do they feel,

785

00:31:38,720 --> 00:31:42,159  
what do they think, does the test rub off

786

00:31:41,440 --> 00:31:44,320  
on them,

787

00:31:42,159 --> 00:31:45,760  
what do they remember of the test later,

788

00:31:44,320 --> 00:31:48,320  
do the objects and

789

00:31:45,760 --> 00:31:49,760  
images make a change somehow within the

790

00:31:48,320 --> 00:31:52,000  
person.

791

00:31:49,760 --> 00:31:53,919  
The issue there though, is that I'm

792

00:31:52,000 --> 00:31:56,880  
not a social scientist, and I didn't feel

793

00:31:53,919 --> 00:31:58,880  
like I had the tools to do this research.

794

00:31:56,880 --> 00:32:00,880

The other issue I found with this

795

00:31:58,880 --> 00:32:02,960

inquiry is that I didn't want to produce

796

00:32:00,880 --> 00:32:04,480

a subjective study in some way. I didn't

797

00:32:02,960 --> 00:32:08,000

want to set up interviews

798

00:32:04,480 --> 00:32:11,600

and reproduce the test in any way.

799

00:32:08,000 --> 00:32:12,640

And so with the sort of skill sets

800

00:32:11,600 --> 00:32:15,760

and capabilities

801

00:32:12,640 --> 00:32:17,600

I had, I sort of

802

00:32:15,760 --> 00:32:19,120

decided to reframe at least this

803

00:32:17,600 --> 00:32:22,159

iteration of the project.

804

00:32:19,120 --> 00:32:23,279

So the first major part of this

805

00:32:22,159 --> 00:32:25,760

project

806

00:32:23,279 --> 00:32:26,799

is two-fold. I wanted to collect and

807

00:32:25,760 --> 00:32:30,240

photograph

808

00:32:26,799 --> 00:32:33,279

a selection of tests. I've shown two

809

00:32:30,240 --> 00:32:34,480

of about seven or—no, more than that now,

810

00:32:33,279 --> 00:32:36,640

like 12 tests that I've been

811

00:32:34,480 --> 00:32:38,799

photographing.

812

00:32:36,640 --> 00:32:40,399

So I wanted to photograph them to really

813

00:32:38,799 --> 00:32:42,080

see what's inside of them, and kind of, in

814

00:32:40,399 --> 00:32:44,320

some way, have them

815

00:32:42,080 --> 00:32:45,360

to study, so really have these images to

816

00:32:44,320 --> 00:32:48,000

refer back to

817  
00:32:45,360 --> 00:32:49,919  
again and again. And then the other thing

818  
00:32:48,000 --> 00:32:52,320  
I knew I needed to do is study their

819  
00:32:49,919 --> 00:32:55,440  
histories and sort of contextualize

820  
00:32:52,320 --> 00:32:57,600  
both their imagery and objects, but also

821  
00:32:55,440 --> 00:33:00,799  
how they were produced.

822  
00:32:57,600 --> 00:33:03,279  
So we can go to the next

823  
00:33:00,799 --> 00:33:05,120  
slide. I'll just leave this one up so

824  
00:33:03,279 --> 00:33:05,840  
that there's something else to rest your

825  
00:33:05,120 --> 00:33:09,360  
eyes on.

826  
00:33:05,840 --> 00:33:11,440  
So it was with the latter part of the

827  
00:33:09,360 --> 00:33:14,640  
project that I learned more about

828  
00:33:11,440 --> 00:33:17,440

the test's historical roots. Looking back,

829

00:33:14,640 --> 00:33:17,840

to be honest, it was pretty naive that I

830

00:33:17,440 --> 00:33:21,679

didn't

831

00:33:17,840 --> 00:33:24,320

connect the dots. I knew at the start of

832

00:33:21,679 --> 00:33:27,600

the project about testing biases,

833

00:33:24,320 --> 00:33:30,799

and through really preliminary research

834

00:33:27,600 --> 00:33:31,679

about—or through very preliminary

835

00:33:30,799 --> 00:33:33,440

research,

836

00:33:31,679 --> 00:33:35,039

there were already indications of really

837

00:33:33,440 --> 00:33:36,399

troubling attributes of the test,

838

00:33:35,039 --> 00:33:38,240

particularly,

839

00:33:36,399 --> 00:33:40,080

for example, that the state of California

840  
00:33:38,240 --> 00:33:41,760  
has banned the use of the most prevalent

841  
00:33:40,080 --> 00:33:43,279  
intelligence test to be used on Black

842  
00:33:41,760 --> 00:33:45,360  
children in the state,

843  
00:33:43,279 --> 00:33:48,000  
due to what was deemed in court as

844  
00:33:45,360 --> 00:33:50,240  
biases written into the tests.

845  
00:33:48,000 --> 00:33:52,399  
But I didn't know a lot about the roots

846  
00:33:50,240 --> 00:33:55,919  
of intelligence testing,

847  
00:33:52,399 --> 00:33:57,279  
so I can't—I don't want to take up too

848  
00:33:55,919 --> 00:33:58,480  
much time here, so I'm not going to be

849  
00:33:57,279 --> 00:34:01,679  
able to give sort of,

850  
00:33:58,480 --> 00:34:03,679  
a more complete genealogy,

851  
00:34:01,679 --> 00:34:04,720

but I can say that the tests were deeply

852

00:34:03,679 --> 00:34:07,440  
influenced by

853

00:34:04,720 --> 00:34:09,200  
English and American eugenics movements.

854

00:34:07,440 --> 00:34:11,599  
They were embroiled in attempts to make

855

00:34:09,200 --> 00:34:14,159  
proof of hereditary intelligence, which

856

00:34:11,599 --> 00:34:16,480  
begins to build statistical biases

857

00:34:14,159 --> 00:34:17,520  
for what have been deemed like the race

858

00:34:16,480 --> 00:34:20,720  
sciences,

859

00:34:17,520 --> 00:34:23,200  
which are sort of an attempt

860

00:34:20,720 --> 00:34:25,040  
at ratifying racial superiority through,

861

00:34:23,200 --> 00:34:27,919  
you know, supposed science.

862

00:34:25,040 --> 00:34:28,800  
Simplified versions of the tests, for

863

00:34:27,919 --> 00:34:31,359  
example, were

864

00:34:28,800 --> 00:34:32,399  
again, as I said, used at Ellis Island to

865

00:34:31,359 --> 00:34:34,480  
determine

866

00:34:32,399 --> 00:34:35,679  
who would be allowed to immigrate into

867

00:34:34,480 --> 00:34:38,159  
the United States,

868

00:34:35,679 --> 00:34:40,320  
but they were also used to produce

869

00:34:38,159 --> 00:34:42,159  
out of that massive data

870

00:34:40,320 --> 00:34:43,440  
sets that rank different ethnic and

871

00:34:42,159 --> 00:34:45,599  
national groups

872

00:34:43,440 --> 00:34:47,839  
who aim to enter the country. So, you know,

873

00:34:45,599 --> 00:34:50,639  
it sort of did a two-fold

874

00:34:47,839 --> 00:34:53,440

damage, a personal one and this kind of

875

00:34:50,639 --> 00:34:55,599

statistical one.

876

00:34:53,440 --> 00:34:57,599

So what I want to work through in this

877

00:34:55,599 --> 00:34:59,839

project is multi-fold,

878

00:34:57,599 --> 00:35:01,839

complicated, hard to hold together, but

879

00:34:59,839 --> 00:35:04,160

basically I want to think about the test

880

00:35:01,839 --> 00:35:05,760

objects themselves as archives of their

881

00:35:04,160 --> 00:35:08,320

histories,

882

00:35:05,760 --> 00:35:09,040

which tie together, for example, eugenics,

883

00:35:08,320 --> 00:35:11,839

but with

884

00:35:09,040 --> 00:35:12,480

childhood studies, education, disability

885

00:35:11,839 --> 00:35:16,079

studies,

886  
00:35:12,480 --> 00:35:16,720  
and workplace optimization. So what

887  
00:35:16,079 --> 00:35:18,800  
I've done

888  
00:35:16,720 --> 00:35:20,480  
thus far is begin to try and write down

889  
00:35:18,800 --> 00:35:22,400  
this genealogy,

890  
00:35:20,480 --> 00:35:24,480  
and then further in taking the

891  
00:35:22,400 --> 00:35:26,480  
material cultures of the object

892  
00:35:24,480 --> 00:35:28,400  
seriously, built this database to

893  
00:35:26,480 --> 00:35:32,240  
archive the images.

894  
00:35:28,400 --> 00:35:34,400  
I've taken these—sorry,

895  
00:35:32,240 --> 00:35:36,000  
I've built this database to archive the

896  
00:35:34,400 --> 00:35:37,280  
image I've taken of the test, which is

897  
00:35:36,000 --> 00:35:40,640

both meant to hold the

898

00:35:37,280 --> 00:35:42,800

images themselves as well as work

899

00:35:40,640 --> 00:35:43,680

on the textual information, such as

900

00:35:42,800 --> 00:35:46,079

instructions,

901

00:35:43,680 --> 00:35:47,200

dates, creators, and then sort of my own

902

00:35:46,079 --> 00:35:51,440

associative notes,

903

00:35:47,200 --> 00:35:53,359

etc. I don't have a conclusion yet

904

00:35:51,440 --> 00:35:55,520

from this work, except to say that it

905

00:35:53,359 --> 00:35:56,160

feels important to unearth this history

906

00:35:55,520 --> 00:35:58,720

yet again,

907

00:35:56,160 --> 00:35:59,680

and investigate it to look at how

908

00:35:58,720 --> 00:36:01,680

these seeming—

909  
00:35:59,680 --> 00:36:03,599  
seemingly innocuous objects hold

910  
00:36:01,680 --> 00:36:06,240  
dangerous and damaging histories.

911  
00:36:03,599 --> 00:36:07,839  
Right now the images are meant to

912  
00:36:06,240 --> 00:36:09,119  
hold their own in some way, but I know

913  
00:36:07,839 --> 00:36:11,599  
that they also

914  
00:36:09,119 --> 00:36:13,599  
probably require this textual or

915  
00:36:11,599 --> 00:36:15,599  
verbal description.

916  
00:36:13,599 --> 00:36:18,400  
At the very least, I contend that by

917  
00:36:15,599 --> 00:36:20,320  
knowing something of this history,

918  
00:36:18,400 --> 00:36:21,680  
it changes what can be seen in the

919  
00:36:20,320 --> 00:36:23,680  
images.

920  
00:36:21,680 --> 00:36:25,200

So I just will flip through kind of the

921

00:36:23,680 --> 00:36:27,680  
next few.

922

00:36:25,200 --> 00:36:29,119  
The next one, this is a close—the

923

00:36:27,680 --> 00:36:32,400  
case closed, and then

924

00:36:29,119 --> 00:36:35,520  
open, and then

925

00:36:32,400 --> 00:36:37,359  
the next one is toys

926

00:36:35,520 --> 00:36:38,720  
and objects from inside, so some of these

927

00:36:37,359 --> 00:36:42,800  
are from the classroom,

928

00:36:38,720 --> 00:36:44,720  
some from the asylum. Next slide.

929

00:36:42,800 --> 00:36:46,240  
This is a printed booklet with a bell

930

00:36:44,720 --> 00:36:48,240  
curve drawn on it, which is the

931

00:36:46,240 --> 00:36:51,200  
mathematical

932

00:36:48,240 --> 00:36:51,200  
sort of statistical

933

00:36:51,280 --> 00:36:55,839  
process used to determine

934

00:36:54,079 --> 00:36:59,280  
the IQ number.

935

00:36:55,839 --> 00:37:02,480  
The next slide is a puzzle that shows

936

00:36:59,280 --> 00:37:03,839  
a profile of a woman's face cut into

937

00:37:02,480 --> 00:37:06,240  
pieces,

938

00:37:03,839 --> 00:37:08,079  
but this one also closely resembles a

939

00:37:06,240 --> 00:37:09,599  
wooden puzzle used for the same purposes

940

00:37:08,079 --> 00:37:12,560  
at Ellis Island.

941

00:37:09,599 --> 00:37:14,720  
And then finally, one more slide, a woman

942

00:37:12,560 --> 00:37:16,880  
at the mirror putting on lipstick.

943

00:37:14,720 --> 00:37:19,119

I know it's quite hard to see in this,

944

00:37:16,880 --> 00:37:20,560

but the test subject is meant to deduce

945

00:37:19,119 --> 00:37:22,480

that the image in the mirror

946

00:37:20,560 --> 00:37:24,000

isn't mirroring the action of the

947

00:37:22,480 --> 00:37:26,960

woman.

948

00:37:24,000 --> 00:37:29,280

Anyway, so I'm thinking—I'm still

949

00:37:26,960 --> 00:37:30,880

thinking of this information

950

00:37:29,280 --> 00:37:33,119

that I know about the tests and what

951

00:37:30,880 --> 00:37:36,079

that information ultimately does

952

00:37:33,119 --> 00:37:37,119

to what I see. So I'll leave it there

953

00:37:36,079 --> 00:37:39,200

with probably more

954

00:37:37,119 --> 00:37:41,440

questions hanging in the air than when

955  
00:37:39,200 --> 00:37:43,359  
I started,

956  
00:37:41,440 --> 00:37:45,040  
but I hope that this at least acted

957  
00:37:43,359 --> 00:37:48,839  
as some kind of introduction

958  
00:37:45,040 --> 00:37:51,839  
to how I started the project, so thank

959  
00:37:48,839 --> 00:37:51,839  
you.

960  
00:37:53,610 --> 00:37:58,720  
[Music]

961  
00:37:55,359 --> 00:38:01,599  
Thank you Sasha, and last

962  
00:37:58,720 --> 00:38:02,720  
but not least, we have William Camargo,

963  
00:38:01,599 --> 00:38:05,520  
and

964  
00:38:02,720 --> 00:38:08,320  
let me just get that presentation set up

965  
00:38:05,520 --> 00:38:08,320  
really quickly.

966  
00:38:08,640 --> 00:38:12,480

Thanks for everyone that's able

967

00:38:10,720 --> 00:38:16,240  
to stay and

968

00:38:12,480 --> 00:38:16,240  
listen to these amazing artists as well.

969

00:38:17,280 --> 00:38:21,280  
So just, you know, this is me, William

970

00:38:20,480 --> 00:38:23,520  
Camargo,

971

00:38:21,280 --> 00:38:23,520  
um,

972

00:38:31,359 --> 00:38:35,680  
we can go to the next slide. And

973

00:38:34,320 --> 00:38:38,480  
I'd just like to always start with

974

00:38:35,680 --> 00:38:38,880  
kind of the—a lot of the influence that

975

00:38:38,480 --> 00:38:40,880  
I,

976

00:38:38,880 --> 00:38:42,480  
that I make my work from, and it

977

00:38:40,880 --> 00:38:45,200  
starts from a personal perspective in

978  
00:38:42,480 --> 00:38:47,040  
the lived experience,

979  
00:38:45,200 --> 00:38:48,640  
which is just, you know, my lived

980  
00:38:47,040 --> 00:38:52,079  
experience living in

981  
00:38:48,640 --> 00:38:54,880  
Anaheim, California. And this is a,

982  
00:38:52,079 --> 00:38:55,520  
you know, VHS collection from my home

983  
00:38:54,880 --> 00:38:58,960  
movies,

984  
00:38:55,520 --> 00:39:02,480  
which is my birthday party and then a

985  
00:38:58,960 --> 00:39:06,880  
snippet of my cousin in

986  
00:39:02,480 --> 00:39:06,880  
in the same party. Next one.

987  
00:39:08,000 --> 00:39:12,320  
And then I always, you know as

988  
00:39:10,240 --> 00:39:13,280  
someone who was living away for a

989  
00:39:12,320 --> 00:39:16,160

while,

990

00:39:13,280 --> 00:39:17,599  
you know I was always interested in

991

00:39:16,160 --> 00:39:20,000  
trying to figure out the stories

992

00:39:17,599 --> 00:39:20,720  
and the archives that were not

993

00:39:20,000 --> 00:39:24,160  
really getting,

994

00:39:20,720 --> 00:39:26,960  
being shown to myself, to,

995

00:39:24,160 --> 00:39:28,000  
you know, to my family, and it kind of

996

00:39:26,960 --> 00:39:31,440  
erased this narrative

997

00:39:28,000 --> 00:39:33,520  
that wasn't really front and centered

998

00:39:31,440 --> 00:39:36,240  
and what was happening with,

999

00:39:33,520 --> 00:39:37,440  
you know, with issues in my city. So this

1000

00:39:36,240 --> 00:39:39,920  
is kind of like an

1001  
00:39:37,440 --> 00:39:41,839  
archive that I found of a Mexican school

1002  
00:39:39,920 --> 00:39:46,240  
in Anaheim.

1003  
00:39:41,839 --> 00:39:48,800  
Next one. And as I was making my work,

1004  
00:39:46,240 --> 00:39:51,200  
you know, a lot of the influential

1005  
00:39:48,800 --> 00:39:54,640  
work that I was making is just

1006  
00:39:51,200 --> 00:39:57,520  
everyday documentation of a city,

1007  
00:39:54,640 --> 00:39:58,079  
in a city that I was, you know, growing up

1008  
00:39:57,520 --> 00:40:02,480  
in,

1009  
00:39:58,079 --> 00:40:03,920  
and have a certain perspective to it.

1010  
00:40:02,480 --> 00:40:06,640  
And I noticed that there was this

1011  
00:40:03,920 --> 00:40:09,119  
disconnection between,

1012  
00:40:06,640 --> 00:40:09,680

you know, what folks were talking

1013

00:40:09,119 --> 00:40:11,760

about

1014

00:40:09,680 --> 00:40:13,599

when they talked about the "happiest

1015

00:40:11,760 --> 00:40:15,920

place on earth", which was Disneyland,

1016

00:40:13,599 --> 00:40:17,520

and the lived experiences that I

1017

00:40:15,920 --> 00:40:20,319

personally went through

1018

00:40:17,520 --> 00:40:20,319

living here.

1019

00:40:20,960 --> 00:40:25,599

Next one. And this is—

1020

00:40:24,319 --> 00:40:27,920

was my lived experience. It was a

1021

00:40:25,599 --> 00:40:28,960

connection with, you know, kind of street

1022

00:40:27,920 --> 00:40:32,880

culture,

1023

00:40:28,960 --> 00:40:35,520

and when I did come back I was

1024

00:40:32,880 --> 00:40:38,480  
really seeing what, you know, with the

1025

00:40:35,520 --> 00:40:40,640  
digital space and digital archives

1026

00:40:38,480 --> 00:40:42,560  
were popping up as a kind of rights and

1027

00:40:40,640 --> 00:40:44,960  
activism, you know starting off with

1028

00:40:42,560 --> 00:40:47,920  
kind of like

1029

00:40:44,960 --> 00:40:49,680  
going into these spaces as from a

1030

00:40:47,920 --> 00:40:54,720  
different perspective that

1031

00:40:49,680 --> 00:40:57,040  
usual archives are not meant to be.

1032

00:40:54,720 --> 00:40:57,839  
and again, we have control of these

1033

00:40:57,040 --> 00:40:59,520  
kind of stories,

1034

00:40:57,839 --> 00:41:02,560  
creating this kind of counter-

1035

00:40:59,520 --> 00:41:06,640

stories, counter-archives

1036

00:41:02,560 --> 00:41:09,280  
of people. Next one.

1037

00:41:06,640 --> 00:41:11,040  
And from there I, you know, I figured

1038

00:41:09,280 --> 00:41:13,520  
out how

1039

00:41:11,040 --> 00:41:14,720  
to try to give a different

1040

00:41:13,520 --> 00:41:16,880  
perspective of that

1041

00:41:14,720 --> 00:41:18,079  
of that story and create an archive of

1042

00:41:16,880 --> 00:41:20,960  
my own,

1043

00:41:18,079 --> 00:41:22,160  
you know, through looking at these

1044

00:41:20,960 --> 00:41:25,599  
other spaces.

1045

00:41:22,160 --> 00:41:28,000  
And this is kind of a depiction of

1046

00:41:25,599 --> 00:41:29,040  
a couple neighborhoods in my hometown,

1047  
00:41:28,000 --> 00:41:32,960  
through gang signs,

1048  
00:41:29,040 --> 00:41:37,440  
which was, usually I was left out of the

1049  
00:41:32,960 --> 00:41:37,440  
narrative of my own stories.

1050  
00:41:38,240 --> 00:41:40,800  
Next one.

1051  
00:41:41,359 --> 00:41:46,240  
This is one of the works that's in

1052  
00:41:44,160 --> 00:41:47,599  
the show.

1053  
00:41:46,240 --> 00:41:50,400  
Realizing that there was this connection

1054  
00:41:47,599 --> 00:41:53,920  
with kind of symbols

1055  
00:41:50,400 --> 00:41:56,160  
and ways folks were looking at

1056  
00:41:53,920 --> 00:41:57,280  
Black and brown folks in in the city

1057  
00:41:56,160 --> 00:42:00,960  
like mine

1058  
00:41:57,280 --> 00:42:02,880

and generally in the United States,

1059

00:42:00,960 --> 00:42:04,480  
you know this kind of double

1060

00:42:02,880 --> 00:42:06,960  
temporality of

1061

00:42:04,480 --> 00:42:09,200  
symbols on a Black person, a

1062

00:42:06,960 --> 00:42:11,680  
brown person or a brown body.

1063

00:42:09,200 --> 00:42:12,640  
You know, these are things I found on

1064

00:42:11,680 --> 00:42:17,040  
the internet.

1065

00:42:12,640 --> 00:42:18,720  
You can go to the next slide, please.

1066

00:42:17,040 --> 00:42:20,720  
You know, I went to a website and I found

1067

00:42:18,720 --> 00:42:22,960  
these

1068

00:42:20,720 --> 00:42:25,520  
quote-unquote "prison tattoos" that were,

1069

00:42:22,960 --> 00:42:25,520  
that are used

1070  
00:42:25,599 --> 00:42:29,280  
for Hollywood production films, and I

1071  
00:42:27,839 --> 00:42:31,680  
realized that,

1072  
00:42:29,280 --> 00:42:32,960  
you know that stereotype is still very

1073  
00:42:31,680 --> 00:42:36,960  
prevalent

1074  
00:42:32,960 --> 00:42:39,920  
in society and especially in Hollywood.

1075  
00:42:36,960 --> 00:42:40,800  
You know, that kept thinking back of how,

1076  
00:42:39,920 --> 00:42:44,480  
you know, my

1077  
00:42:40,800 --> 00:42:45,920  
upbringing in a city was very much

1078  
00:42:44,480 --> 00:42:48,400  
connected to the prison industrial

1079  
00:42:45,920 --> 00:42:48,400  
complex.

1080  
00:42:52,400 --> 00:42:59,200  
And along with the city archives and the

1081  
00:42:55,760 --> 00:43:00,960

the city narratives that were being told,

1082

00:42:59,200 --> 00:43:02,319

you know, these issues of gentrification

1083

00:43:00,960 --> 00:43:05,760

really came

1084

00:43:02,319 --> 00:43:10,000

forward. The constant erasure

1085

00:43:05,760 --> 00:43:10,000

of a people in an archive

1086

00:43:10,480 --> 00:43:13,920

made a connection with the displacement

1087

00:43:12,319 --> 00:43:17,359

that was happening

1088

00:43:13,920 --> 00:43:19,839

in the city and how, actually, artists

1089

00:43:17,359 --> 00:43:20,480

can play a role to that, you know,

1090

00:43:19,839 --> 00:43:23,599

especially with

1091

00:43:20,480 --> 00:43:24,960

what was going on in Boyle Heights.

1092

00:43:23,599 --> 00:43:27,359

You know, there was this kind of double

1093  
00:43:24,960 --> 00:43:30,960  
erasure and a double, like, heightened

1094  
00:43:27,359 --> 00:43:32,640  
invisibility that folks here,

1095  
00:43:30,960 --> 00:43:34,079  
and on top of that, you know, my personal

1096  
00:43:32,640 --> 00:43:36,960  
kind of experience as an artist,

1097  
00:43:34,079 --> 00:43:39,200  
trying to not be complicit in this, which

1098  
00:43:36,960 --> 00:43:41,040  
is a great article if

1099  
00:43:39,200 --> 00:43:43,839  
some of y'all haven't seen it

1100  
00:43:41,040 --> 00:43:47,119  
or read it, I think it's a great,

1101  
00:43:43,839 --> 00:43:48,640  
great way to kind of look back at

1102  
00:43:47,119 --> 00:43:51,520  
yourself and see what

1103  
00:43:48,640 --> 00:43:53,119  
we can do with this issue.

1104  
00:43:51,520 --> 00:43:56,960

Next one.

1105

00:43:53,119 --> 00:44:00,079

And this, you know, I also wanted to respond

1106

00:43:56,960 --> 00:44:03,520

to the archive and kind of

1107

00:44:00,079 --> 00:44:06,560

intervene in what was happening.

1108

00:44:03,520 --> 00:44:09,839

And this is one way that I

1109

00:44:06,560 --> 00:44:09,839

managed to do that.

1110

00:44:10,079 --> 00:44:15,119

And because in this,

1111

00:44:13,200 --> 00:44:16,560

in this work, I was looking at the

1112

00:44:15,119 --> 00:44:18,960

archives,

1113

00:44:16,560 --> 00:44:20,640

but I wanted to present them in a

1114

00:44:18,960 --> 00:44:22,800

different way.

1115

00:44:20,640 --> 00:44:26,720

I was still keeping that connection with

1116  
00:44:22,800 --> 00:44:26,720  
with my own lived experience in the city.

1117  
00:44:30,480 --> 00:44:33,920  
And I was pairing them again with,

1118  
00:44:32,800 --> 00:44:36,480  
there's also this

1119  
00:44:33,920 --> 00:44:38,640  
issue that I always kind of come up

1120  
00:44:36,480 --> 00:44:42,240  
with when I, when I speak about

1121  
00:44:38,640 --> 00:44:42,720  
an archive or an image of mine that I

1122  
00:44:42,240 --> 00:44:47,119  
create,

1123  
00:44:42,720 --> 00:44:50,319  
it's this invalidation that I get from

1124  
00:44:47,119 --> 00:44:53,520  
from folks that I need to also,

1125  
00:44:50,319 --> 00:44:55,359  
again, show this kind of proof,

1126  
00:44:53,520 --> 00:44:56,640  
because lived experiences wasn't enough,

1127  
00:44:55,359 --> 00:45:00,319

and I think

1128

00:44:56,640 --> 00:45:02,319  
digging up these histories always,

1129

00:45:00,319 --> 00:45:04,400  
you know, I get told that there's, you know,

1130

00:45:02,319 --> 00:45:05,040  
that was 100 years ago, that was 40 years

1131

00:45:04,400 --> 00:45:06,640  
ago, and

1132

00:45:05,040 --> 00:45:08,160  
and I try to really kind of connect

1133

00:45:06,640 --> 00:45:11,119  
these,

1134

00:45:08,160 --> 00:45:12,400  
you know, contemporary happenings of

1135

00:45:11,119 --> 00:45:15,760  
social justice

1136

00:45:12,400 --> 00:45:18,640  
to the archive as a form to kind of

1137

00:45:15,760 --> 00:45:21,200  
think about how we can move forward and

1138

00:45:18,640 --> 00:45:21,200  
really kind of,

1139

00:45:22,160 --> 00:45:29,839

you know, begin to heal at least.

1140

00:45:26,240 --> 00:45:31,280

Next one. And I'll go through some of

1141

00:45:29,839 --> 00:45:32,240

these more quickly from that same

1142

00:45:31,280 --> 00:45:35,040

project that

1143

00:45:32,240 --> 00:45:35,040

was in the show.

1144

00:45:35,760 --> 00:45:40,240

You know, along with that work, I'm always

1145

00:45:37,520 --> 00:45:40,240

trying to also

1146

00:45:40,640 --> 00:45:44,560

challenge the canon or even deconstruct

1147

00:45:43,200 --> 00:45:47,359

it or

1148

00:45:44,560 --> 00:45:48,880

or erase it, at least, because I think the

1149

00:45:47,359 --> 00:45:52,480

the canon is also a

1150

00:45:48,880 --> 00:45:56,720

dangerous place too, and a violent way

1151

00:45:52,480 --> 00:45:56,720  
to erase folks. Next one.

1152

00:45:58,560 --> 00:46:02,400  
And I think, you know the archive for me

1153

00:46:00,960 --> 00:46:06,000  
is something

1154

00:46:02,400 --> 00:46:09,920  
that really can

1155

00:46:06,000 --> 00:46:15,200  
create new stories

1156

00:46:09,920 --> 00:46:17,119  
centering Black, indigenous and

1157

00:46:15,200 --> 00:46:19,040  
people of color, so, you know, this is

1158

00:46:17,119 --> 00:46:22,160  
something that I always look at when I'm

1159

00:46:19,040 --> 00:46:24,480  
making my work, is how these archives can

1160

00:46:22,160 --> 00:46:27,680  
open up,

1161

00:46:24,480 --> 00:46:29,040  
you know, these topics of race or

1162  
00:46:27,680 --> 00:46:32,079  
violence

1163  
00:46:29,040 --> 00:46:34,560  
in history, and, you know, like

1164  
00:46:32,079 --> 00:46:36,960  
really burn down the master's house with

1165  
00:46:34,560 --> 00:46:36,960  
them too.

1166  
00:46:37,440 --> 00:46:46,319  
The next one.

1167  
00:46:43,280 --> 00:46:46,319  
We'll go to the next one.

1168  
00:46:47,359 --> 00:46:51,119  
Alright and with this particular

1169  
00:46:48,880 --> 00:46:55,280  
image I,

1170  
00:46:51,119 --> 00:46:55,280  
you know, one of the most common

1171  
00:46:55,359 --> 00:47:00,240  
comments I got on Instagram or whichever

1172  
00:46:58,240 --> 00:47:03,440  
space was showing it was,

1173  
00:47:00,240 --> 00:47:05,520

was the insertion that white

1174

00:47:03,440 --> 00:47:08,720  
woman worked in the space too.

1175

00:47:05,520 --> 00:47:10,400  
And again it kind of, it went around

1176

00:47:08,720 --> 00:47:13,520  
again with

1177

00:47:10,400 --> 00:47:15,920  
this kind of invalidation of

1178

00:47:13,520 --> 00:47:17,200  
lived experiences by Black, brown

1179

00:47:15,920 --> 00:47:19,440  
women

1180

00:47:17,200 --> 00:47:21,920  
in spaces like these, certainly

1181

00:47:19,440 --> 00:47:23,690  
coming from an institutional perspective,

1182

00:47:21,920 --> 00:47:25,359  
because I always thought

1183

00:47:23,690 --> 00:47:27,359  
[Music]

1184

00:47:25,359 --> 00:47:29,280  
who validates knowledge, and

1185  
00:47:27,359 --> 00:47:33,440  
institutions were always

1186  
00:47:29,280 --> 00:47:33,440  
mostly white male figures.

1187  
00:47:33,760 --> 00:47:41,119  
Next one.

1188  
00:47:38,000 --> 00:47:43,119  
And again, I was having to, you know, show

1189  
00:47:41,119 --> 00:47:47,839  
an image like this to

1190  
00:47:43,119 --> 00:47:47,839  
quote unquote "prove" that this was true.

1191  
00:47:48,880 --> 00:47:54,720  
Next one.

1192  
00:47:52,160 --> 00:47:55,440  
And I think one thing with, we can go

1193  
00:47:54,720 --> 00:47:58,640  
back—yeah,

1194  
00:47:55,440 --> 00:48:01,599  
I really like how to

1195  
00:47:58,640 --> 00:48:02,480  
think about my work as a

1196  
00:48:01,599 --> 00:48:05,599

cooperation

1197

00:48:02,480 --> 00:48:09,520  
with community in different ways of

1198

00:48:05,599 --> 00:48:12,559  
how I imagine an archive, and how

1199

00:48:09,520 --> 00:48:14,640  
archives are being collected

1200

00:48:12,559 --> 00:48:15,760  
is way different than the way I do it as

1201

00:48:14,640 --> 00:48:18,720  
a,

1202

00:48:15,760 --> 00:48:20,000  
as a community archivist, you know.

1203

00:48:18,720 --> 00:48:21,280  
There needs to be this kind of

1204

00:48:20,000 --> 00:48:24,559  
mutual agreement with

1205

00:48:21,280 --> 00:48:24,880  
community members, you know, not

1206

00:48:24,559 --> 00:48:28,640  
just

1207

00:48:24,880 --> 00:48:31,839  
taking in and kind of dishing out the

1208  
00:48:28,640 --> 00:48:32,480  
archives to, you know, to whoever

1209  
00:48:31,839 --> 00:48:36,240  
views them

1210  
00:48:32,480 --> 00:48:38,880  
and institutions, but how we can also

1211  
00:48:36,240 --> 00:48:40,400  
create this accessibility for folks to

1212  
00:48:38,880 --> 00:48:42,960  
look at the archive

1213  
00:48:40,400 --> 00:48:44,640  
and give them some power to control how

1214  
00:48:42,960 --> 00:48:47,920  
the archive is

1215  
00:48:44,640 --> 00:48:48,240  
shown, as well. The way I work is I don't

1216  
00:48:47,920 --> 00:48:51,280  
own

1217  
00:48:48,240 --> 00:48:52,960  
any of these archives.

1218  
00:48:51,280 --> 00:48:55,280  
You know, the archive is owned by the

1219  
00:48:52,960 --> 00:48:57,760

community that is allowing me to show

1220

00:48:55,280 --> 00:48:57,760  
this work.

1221

00:49:00,000 --> 00:49:05,920  
Next one.

1222

00:49:03,119 --> 00:49:07,440  
And you know, a lot of the work i do

1223

00:49:05,920 --> 00:49:10,800  
create is from,

1224

00:49:07,440 --> 00:49:15,440  
again, from lived experiences, which is

1225

00:49:10,800 --> 00:49:15,440  
a very intersectional way of making work.

1226

00:49:15,680 --> 00:49:20,480  
And you know, always challenging the canon

1227

00:49:18,800 --> 00:49:22,240  
with that as well to create these

1228

00:49:20,480 --> 00:49:26,079  
counter-stories.

1229

00:49:22,240 --> 00:49:28,880  
And this particular project

1230

00:49:26,079 --> 00:49:29,680  
got me fighting with the maker of

1231

00:49:28,880 --> 00:49:34,640

this

1232

00:49:29,680 --> 00:49:34,640

chronicle original work, John de Vulva.

1233

00:49:36,480 --> 00:49:41,280

Next one. And the other,

1234

00:49:39,599 --> 00:49:43,040

this is one of the works also in the

1235

00:49:41,280 --> 00:49:45,119

show, is

1236

00:49:43,040 --> 00:49:46,319

this kind of praxis that I've been

1237

00:49:45,119 --> 00:49:49,680

creating and

1238

00:49:46,319 --> 00:49:53,200

is really a kind of Chicano

1239

00:49:49,680 --> 00:49:56,240

sensibility that is quote-unquote

1240

00:49:53,200 --> 00:49:57,280

called "the rascachismo", which is really making

1241

00:49:56,240 --> 00:49:59,520

do with what you got,

1242

00:49:57,280 --> 00:50:01,359

and, you know, I think all of us have a

1243

00:49:59,520 --> 00:50:04,720

living archive,

1244

00:50:01,359 --> 00:50:05,119

and my living archive is those objects

1245

00:50:04,720 --> 00:50:08,559

that are

1246

00:50:05,119 --> 00:50:11,040

around me from my own home, from my own

1247

00:50:08,559 --> 00:50:11,040

community.

1248

00:50:11,359 --> 00:50:14,720

And I think it's a way of working

1249

00:50:14,160 --> 00:50:16,800

that

1250

00:50:14,720 --> 00:50:19,040

is very resourceful to our communities

1251

00:50:16,800 --> 00:50:19,040

and

1252

00:50:19,119 --> 00:50:23,920

I think something makes it a lot more

1253

00:50:24,240 --> 00:50:28,319

relatable as well. You know I can just

1254  
00:50:27,119 --> 00:50:31,200  
imagine,

1255  
00:50:28,319 --> 00:50:33,040  
if all these artists in this show,

1256  
00:50:31,200 --> 00:50:34,640  
without a copy of work like this,

1257  
00:50:33,040 --> 00:50:36,400  
it would be so amazing to see the

1258  
00:50:34,640 --> 00:50:38,839  
different objects that we carry,

1259  
00:50:36,400 --> 00:50:41,839  
that we hold dear to ourselves as

1260  
00:50:38,839 --> 00:50:41,839  
well.

1261  
00:50:41,920 --> 00:50:47,760  
Next one.

1262  
00:50:45,359 --> 00:50:48,720  
And you know, I always kind of try to

1263  
00:50:47,760 --> 00:50:51,040  
connect the

1264  
00:50:48,720 --> 00:50:53,359  
work that I do to the things I've

1265  
00:50:51,040 --> 00:50:56,160

read, and I think that's

1266

00:50:53,359 --> 00:50:58,319

what, you know, this rascachismo kind of

1267

00:50:56,160 --> 00:51:02,000

aesthetic is, it's an underdog

1268

00:50:58,319 --> 00:51:04,000

perspective. You know, its

1269

00:51:02,000 --> 00:51:05,440

attitude is rooted in resourcefulness

1270

00:51:04,000 --> 00:51:08,559

and adaptability,

1271

00:51:05,440 --> 00:51:11,119

but still, you know, mindful of stance

1272

00:51:08,559 --> 00:51:11,119

and style.

1273

00:51:12,240 --> 00:51:15,680

And I think I'll leave it off to that.

1274

00:51:21,040 --> 00:51:26,960

Alright, thanks so much William.

1275

00:51:24,480 --> 00:51:29,680

Let me just get out of the presentation

1276

00:51:26,960 --> 00:51:29,680

really quickly.

1277

00:51:29,760 --> 00:51:33,839

Great, well that concludes the artist

1278

00:51:32,800 --> 00:51:37,520

presentation

1279

00:51:33,839 --> 00:51:40,880

section, and we do have

1280

00:51:37,520 --> 00:51:45,359

we did leave about 10 minutes for Q&A,

1281

00:51:40,880 --> 00:51:47,760

so if you do have questions, which

1282

00:51:45,359 --> 00:51:48,400

there are a few questions that I will

1283

00:51:47,760 --> 00:51:50,319

read out,

1284

00:51:48,400 --> 00:51:52,240

and if anybody else thinks of any

1285

00:51:50,319 --> 00:51:54,400

questions, feel free to

1286

00:51:52,240 --> 00:51:56,079

either enter them in the chat, or if you

1287

00:51:54,400 --> 00:51:57,520

would prefer to take yourself off mute

1288

00:51:56,079 --> 00:51:59,040

and ask them

1289

00:51:57,520 --> 00:52:00,880

yourself, you're more than welcome to do

1290

00:51:59,040 --> 00:52:04,559

that.

1291

00:52:00,880 --> 00:52:07,760

The first question I see here is for

1292

00:52:04,559 --> 00:52:11,440

Boz. What criteria

1293

00:52:07,760 --> 00:52:13,760

are to be defined to identify

1294

00:52:11,440 --> 00:52:15,119

legitimate riots from non-legitimate

1295

00:52:13,760 --> 00:52:17,760

riots, given that

1296

00:52:15,119 --> 00:52:18,559

almost every riot can be argued to be an

1297

00:52:17,760 --> 00:52:22,079

expression

1298

00:52:18,559 --> 00:52:23,520

of grievances? Yeah,

1299

00:52:22,079 --> 00:52:25,599

thank you for that question. I think

1300  
00:52:23,520 --> 00:52:28,640  
that's important

1301  
00:52:25,599 --> 00:52:30,480  
to make a distinction in,

1302  
00:52:28,640 --> 00:52:33,280  
especially, I think today, because I think

1303  
00:52:30,480 --> 00:52:34,480  
there is a Proud Boy rally unfolding in

1304  
00:52:33,280 --> 00:52:37,839  
DC,

1305  
00:52:34,480 --> 00:52:39,359  
perhaps as we speak. So

1306  
00:52:37,839 --> 00:52:41,680  
right, so this sort of question of like,

1307  
00:52:39,359 --> 00:52:45,040  
what is a legitimate riot or what is a

1308  
00:52:41,680 --> 00:52:46,400  
illegitimate one, or at least maybe,

1309  
00:52:45,040 --> 00:52:48,559  
think about which ones should we pay

1310  
00:52:46,400 --> 00:52:52,000  
attention to, I guess maybe if I'm

1311  
00:52:48,559 --> 00:52:54,400

interpreting that correctly.

1312

00:52:52,000 --> 00:52:55,599

I guess to be explicit about it, right, I

1313

00:52:54,400 --> 00:52:58,960

think that the

1314

00:52:55,599 --> 00:53:03,040

riots that are interested in,

1315

00:52:58,960 --> 00:53:05,359

or have a relationship to,

1316

00:53:03,040 --> 00:53:06,960

a project for a white ethnostate or

1317

00:53:05,359 --> 00:53:11,359

white nationalism,

1318

00:53:06,960 --> 00:53:16,000

or riots that are interested in

1319

00:53:11,359 --> 00:53:17,760

maintaining these dispossessive,

1320

00:53:16,000 --> 00:53:19,280

you know, structures of the state, like

1321

00:53:17,760 --> 00:53:23,520

surveillance policing

1322

00:53:19,280 --> 00:53:27,200

and, you know, prisons—

1323

00:53:23,520 --> 00:53:30,559  
those riots I guess are ones to

1324

00:53:27,200 --> 00:53:32,960  
think about, but I

1325

00:53:30,559 --> 00:53:34,880  
am more interested in—because those

1326

00:53:32,960 --> 00:53:36,720  
riots still have a power over these

1327

00:53:34,880 --> 00:53:37,520  
other—these other riots that are

1328

00:53:36,720 --> 00:53:39,920  
being

1329

00:53:37,520 --> 00:53:41,839  
de-archived or unarchived or whose

1330

00:53:39,920 --> 00:53:43,520  
stories are being manipulated

1331

00:53:41,839 --> 00:53:44,960  
in the terms by which

1332

00:53:43,520 --> 00:53:47,599  
they're told.

1333

00:53:44,960 --> 00:53:48,480  
So I don't know if that gets at the

1334

00:53:47,599 --> 00:53:51,760

question, but

1335

00:53:48,480 --> 00:53:54,319

yeah I think that,

1336

00:53:51,760 --> 00:53:55,119

you know, the work that at least I'm more

1337

00:53:54,319 --> 00:53:58,720

interested in

1338

00:53:55,119 --> 00:54:01,200

is the work of

1339

00:53:58,720 --> 00:54:03,280

narrating the riots that are committed

1340

00:54:01,200 --> 00:54:07,040

to a project of

1341

00:54:03,280 --> 00:54:08,839

multiplicity and abolitionism, and less

1342

00:54:07,040 --> 00:54:11,040

the ones that are committed to

1343

00:54:08,839 --> 00:54:15,200

maintaining the certain

1344

00:54:11,040 --> 00:54:21,040

orders of, you know,

1345

00:54:15,200 --> 00:54:21,040

oppression and death-making and death-

1346  
00:54:22,839 --> 00:54:29,920  
dealing.

1347  
00:54:25,680 --> 00:54:31,920  
Thank you Boz. And just,

1348  
00:54:29,920 --> 00:54:33,359  
again, just reading out the

1349  
00:54:31,920 --> 00:54:36,160  
questions as I see them.

1350  
00:54:33,359 --> 00:54:38,240  
This next question is for you, Sasha.

1351  
00:54:36,160 --> 00:54:40,799  
Given that there are significant

1352  
00:54:38,240 --> 00:54:42,000  
levels of varieties of bias in

1353  
00:54:40,799 --> 00:54:44,880  
intelligence tests,

1354  
00:54:42,000 --> 00:54:46,720  
including racial bias, one sensible

1355  
00:54:44,880 --> 00:54:49,760  
remedy is to take steps

1356  
00:54:46,720 --> 00:54:53,040  
to minimize or entirely remove the

1357  
00:54:49,760 --> 00:54:55,200

identifiable biases. What have critics of

1358

00:54:53,040 --> 00:54:56,079

intelligence tests proposed to minimize

1359

00:54:55,200 --> 00:54:59,200

the biases,

1360

00:54:56,079 --> 00:55:01,280

especially the racial biases? What's been

1361

00:54:59,200 --> 00:55:04,319

their substantive contributions to

1362

00:55:01,280 --> 00:55:06,400

remedy the situation?

1363

00:55:04,319 --> 00:55:07,839

So I'd say that there's a, sort of a

1364

00:55:06,400 --> 00:55:11,280

scale

1365

00:55:07,839 --> 00:55:14,799

of interest that sort of, maybe,

1366

00:55:11,280 --> 00:55:18,480

follow the reform/

1367

00:55:14,799 --> 00:55:21,920

abolish kind of

1368

00:55:18,480 --> 00:55:23,839

discourse, so there are certainly

1369  
00:55:21,920 --> 00:55:25,200  
attempts to reform the tests and

1370  
00:55:23,839 --> 00:55:27,359  
that's been happening since

1371  
00:55:25,200 --> 00:55:29,040  
the first couple of iterations of the

1372  
00:55:27,359 --> 00:55:31,839  
tests.

1373  
00:55:29,040 --> 00:55:32,839  
New questions, a number of specialists

1374  
00:55:31,839 --> 00:55:35,920  
were brought in,

1375  
00:55:32,839 --> 00:55:37,839  
you know. My

1376  
00:55:35,920 --> 00:55:39,040  
feeling is that it's in the test and you

1377  
00:55:37,839 --> 00:55:41,839  
can't take it out.

1378  
00:55:39,040 --> 00:55:43,200  
It's just in there, it's built into how

1379  
00:55:41,839 --> 00:55:47,200  
these tests are made,

1380  
00:55:43,200 --> 00:55:50,079

and there's no way to

1381

00:55:47,200 --> 00:55:52,400  
remove it, to sort of speak simply,

1382

00:55:50,079 --> 00:55:56,000  
particularly because of sort of

1383

00:55:52,400 --> 00:55:57,839  
the history of the kinds of

1384

00:55:56,000 --> 00:55:59,839  
things that have come out of the test,

1385

00:55:57,839 --> 00:56:02,799  
what they've actually materially

1386

00:55:59,839 --> 00:56:03,520  
done to individuals, to larger groups

1387

00:56:02,799 --> 00:56:07,359  
of people,

1388

00:56:03,520 --> 00:56:10,160  
so,

1389

00:56:07,359 --> 00:56:12,079  
you know, very simply there's

1390

00:56:10,160 --> 00:56:16,480  
been work to reform them,

1391

00:56:12,079 --> 00:56:19,280  
but I don't think it's substantial

1392  
00:56:16,480 --> 00:56:20,240  
enough and I don't think it's

1393  
00:56:19,280 --> 00:56:23,440  
going to change. And

1394  
00:56:20,240 --> 00:56:26,160  
probably, you know, I should have

1395  
00:56:23,440 --> 00:56:28,079  
been clearer in a lot of ways in my

1396  
00:56:26,160 --> 00:56:29,680  
presentation about my own sort of

1397  
00:56:28,079 --> 00:56:32,319  
personal standpoint

1398  
00:56:29,680 --> 00:56:33,200  
on these tests, but I just don't think

1399  
00:56:32,319 --> 00:56:35,359  
that there's a way

1400  
00:56:33,200 --> 00:56:37,119  
to sort of pull their histories out

1401  
00:56:35,359 --> 00:56:39,359  
of them,

1402  
00:56:37,119 --> 00:56:41,680  
and that's just sort of simply the

1403  
00:56:39,359 --> 00:56:45,520

entire notion of a measurable

1404

00:56:41,680 --> 00:56:48,640

IQ or hereditary IQ is

1405

00:56:45,520 --> 00:56:51,440

is problematic,

1406

00:56:48,640 --> 00:56:51,440

and that's it, but.

1407

00:56:52,720 --> 00:56:57,119

And then I think there's a follow-up

1408

00:56:54,319 --> 00:56:58,799

question for you, Sasha, about that.

1409

00:56:57,119 --> 00:57:00,799

What's your evidence for the claim that

1410

00:56:58,799 --> 00:57:01,119

the biases in the tests

1411

00:57:00,799 --> 00:57:04,960

are

1412

00:57:01,119 --> 00:57:08,799

irremovable? I mean I'm not a

1413

00:57:04,960 --> 00:57:10,799

a social scientist or a psychologist, so

1414

00:57:08,799 --> 00:57:16,000

evidence doesn't sort of work

1415  
00:57:10,799 --> 00:57:16,000  
in that kind of evidentiary way.

1416  
00:57:17,200 --> 00:57:20,720  
It's such a long, complicated history

1417  
00:57:19,359 --> 00:57:22,079  
that it's sort of, I don't want to take

1418  
00:57:20,720 --> 00:57:25,359  
up too much time when we

1419  
00:57:22,079 --> 00:57:27,760  
have a couple of minutes left,

1420  
00:57:25,359 --> 00:57:28,640  
but again I think that their

1421  
00:57:27,760 --> 00:57:31,680  
sort of

1422  
00:57:28,640 --> 00:57:33,440  
material reflections in regards to

1423  
00:57:31,680 --> 00:57:35,200  
funding for particular kinds of

1424  
00:57:33,440 --> 00:57:36,480  
education programs, funding being

1425  
00:57:35,200 --> 00:57:40,240  
stripped from

1426  
00:57:36,480 --> 00:57:43,119

schools with low testing, problems with

1427

00:57:40,240 --> 00:57:44,640  
college admissions and SAT tests, for

1428

00:57:43,119 --> 00:57:46,000  
example, that kind of standardized

1429

00:57:44,640 --> 00:57:48,880  
testing is built

1430

00:57:46,000 --> 00:57:49,520  
directly out of this kind of, the

1431

00:57:48,880 --> 00:57:51,680  
test

1432

00:57:49,520 --> 00:57:53,680  
form that came, that sort of originated

1433

00:57:51,680 --> 00:57:56,480  
with the intelligence test. So

1434

00:57:53,680 --> 00:57:57,040  
there's sort of so much that I don't

1435

00:57:56,480 --> 00:58:00,079  
really know

1436

00:57:57,040 --> 00:58:02,880  
how to evidence it,

1437

00:58:00,079 --> 00:58:04,799  
except to say that I just, I don't—I

1438  
00:58:02,880 --> 00:58:05,599  
don't think measuring people's worth by

1439  
00:58:04,799 --> 00:58:09,839  
how they do

1440  
00:58:05,599 --> 00:58:13,520  
on a multiple choice test is enough.

1441  
00:58:09,839 --> 00:58:13,520  
So I'll just simply say that.

1442  
00:58:15,119 --> 00:58:21,520  
Thank you Sasha.

1443  
00:58:18,400 --> 00:58:24,720  
The—sorry, let me scroll back up.

1444  
00:58:21,520 --> 00:58:28,480  
The next question is for all four

1445  
00:58:24,720 --> 00:58:30,000  
artists. Are any of you concerned

1446  
00:58:28,480 --> 00:58:33,280  
about the way your work

1447  
00:58:30,000 --> 00:58:37,839  
is exhibited? Such as via public art,

1448  
00:58:33,280 --> 00:58:37,839  
galleries, or museums.

1449  
00:58:42,240 --> 00:58:49,839

Does anybody—Thanks Boz.

1450

00:58:45,920 --> 00:58:53,040

Yeah, I think that is an

1451

00:58:49,839 --> 00:58:56,319

important question to consider,

1452

00:58:53,040 --> 00:58:59,440

because I think that, you know,

1453

00:58:56,319 --> 00:59:00,240

we've seen over, you know, the past couple

1454

00:58:59,440 --> 00:59:02,400

of years,

1455

00:59:00,240 --> 00:59:04,160

in certain institutions or

1456

00:59:02,400 --> 00:59:07,200

galleries or museums

1457

00:59:04,160 --> 00:59:09,520

and their intimacies to

1458

00:59:07,200 --> 00:59:10,559

the violence of the United States.

1459

00:59:09,520 --> 00:59:14,480

Whether that's through

1460

00:59:10,559 --> 00:59:17,440

military prisons or

1461  
00:59:14,480 --> 00:59:18,000  
or anything, you know, in between or akin

1462  
00:59:17,440 --> 00:59:20,240  
to that,

1463  
00:59:18,000 --> 00:59:22,400  
and so I think that it's definitely

1464  
00:59:20,240 --> 00:59:25,280  
important to think about,

1465  
00:59:22,400 --> 00:59:25,520  
since all of our work, you know, here

1466  
00:59:25,280 --> 00:59:28,400  
and

1467  
00:59:25,520 --> 00:59:29,599  
most of the work in the show is trying

1468  
00:59:28,400 --> 00:59:32,319  
to critique

1469  
00:59:29,599 --> 00:59:34,400  
and unmake and challenge these

1470  
00:59:32,319 --> 00:59:37,680  
canons and these systems

1471  
00:59:34,400 --> 00:59:40,640  
that, you know, they exist

1472  
00:59:37,680 --> 00:59:43,280

or are shown in a context that, at least

1473

00:59:40,640 --> 00:59:46,640  
for me, I think that it's important

1474

00:59:43,280 --> 00:59:49,760  
that this work exists

1475

00:59:46,640 --> 00:59:49,760  
in a space where

1476

00:59:49,839 --> 00:59:52,960  
those questions are

1477

00:59:53,440 --> 00:59:59,119  
being considered by those running

1478

00:59:57,200 --> 01:00:00,960  
that space, right. So that the ones in

1479

00:59:59,119 --> 01:00:03,119  
power are

1480

01:00:00,960 --> 01:00:04,559  
with me, because I don't want to just

1481

01:00:03,119 --> 01:00:06,319  
show the work to show the work. I'm

1482

01:00:04,559 --> 01:00:08,160  
interested in

1483

01:00:06,319 --> 01:00:10,160  
showing the work collaboratively with

1484

01:00:08,160 --> 01:00:13,119  
that space.

1485

01:00:10,160 --> 01:00:15,359  
So I don't know if that answers that

1486

01:00:13,119 --> 01:00:15,359  
question.

1487

01:00:18,559 --> 01:00:21,599  
I mean, to add to that, I think for me

1488

01:00:20,400 --> 01:00:24,640  
it's about also

1489

01:00:21,599 --> 01:00:28,079  
how accessible these spaces are,

1490

01:00:24,640 --> 01:00:31,760  
specific to communities that

1491

01:00:28,079 --> 01:00:34,160  
I do work with, and how we can

1492

01:00:31,760 --> 01:00:35,520  
also give them a, you know, the benefit of

1493

01:00:34,160 --> 01:00:37,200  
the doubt that they can also create some

1494

01:00:35,520 --> 01:00:39,440  
programming around the work and then

1495

01:00:37,200 --> 01:00:41,119

have conversations that,

1496

01:00:39,440 --> 01:00:43,760

you know. Specifically with some work

1497

01:00:41,119 --> 01:00:45,760

that I have in a local museum in Anaheim,

1498

01:00:43,760 --> 01:00:47,040

a lot of the comments I've been getting

1499

01:00:45,760 --> 01:00:49,280

is that,

1500

01:00:47,040 --> 01:00:50,319

you know they've never even been to the

1501

01:00:49,280 --> 01:00:54,480

museum.

1502

01:00:50,319 --> 01:00:56,400

You know, it's I think 15, 20 dollars to get in

1503

01:00:54,480 --> 01:00:58,079

and they never just, knew it was a museum

1504

01:00:56,400 --> 01:00:59,440

in general. So I think

1505

01:00:58,079 --> 01:01:01,440

that's something that's always my

1506

01:00:59,440 --> 01:01:03,760

concern of how accessible these spaces

1507

01:01:01,440 --> 01:01:03,760  
can be.

1508

01:01:07,359 --> 01:01:12,000  
I think we all share, definitely as

1509

01:01:10,319 --> 01:01:13,599  
Boz mentioned,

1510

01:01:12,000 --> 01:01:15,839  
a critical eye towards these sort of

1511

01:01:13,599 --> 01:01:18,559  
institutional structures and

1512

01:01:15,839 --> 01:01:19,200  
I think the way that I view it is

1513

01:01:18,559 --> 01:01:22,559  
that,

1514

01:01:19,200 --> 01:01:25,599  
if going in and

1515

01:01:22,559 --> 01:01:28,480  
taking a look at archival approaches—

1516

01:01:25,599 --> 01:01:29,200  
that the type of work I hope to do

1517

01:01:28,480 --> 01:01:31,200  
would be

1518

01:01:29,200 --> 01:01:32,640

to challenge those structures and then

1519

01:01:31,200 --> 01:01:35,599

um,

1520

01:01:32,640 --> 01:01:36,640

perhaps bring other voices or other ways

1521

01:01:35,599 --> 01:01:40,960

of

1522

01:01:36,640 --> 01:01:40,960

creating those systems of power in.

1523

01:01:46,400 --> 01:01:50,640

Thank you and the next question I see,

1524

01:01:50,000 --> 01:01:55,039

and we'll just-

1525

01:01:50,640 --> 01:01:57,680

let me see.

1526

01:01:55,039 --> 01:01:58,559

Okay the next question I see here is

1527

01:01:57,680 --> 01:02:02,160

for Rachel.

1528

01:01:58,559 --> 01:02:02,880

Rachel, I wonder if you can comment

1529

01:02:02,160 --> 01:02:05,200

about the

1530  
01:02:02,880 --> 01:02:07,520  
connection between the archive and the

1531  
01:02:05,200 --> 01:02:08,559  
body, and the ways in which the body can

1532  
01:02:07,520 --> 01:02:11,039  
embody

1533  
01:02:08,559 --> 01:02:12,319  
memory of collective and individual

1534  
01:02:11,039 --> 01:02:13,920  
traumas.

1535  
01:02:12,319 --> 01:02:17,119  
And there's a comment that says

1536  
01:02:13,920 --> 01:02:17,119  
"thank you for sharing your work."

1537  
01:02:18,400 --> 01:02:23,359  
Yeah, I think in a lot of ways the

1538  
01:02:21,920 --> 01:02:25,920  
archive and the body are

1539  
01:02:23,359 --> 01:02:27,200  
in opposition to each other through

1540  
01:02:25,920 --> 01:02:30,720  
the interest in

1541  
01:02:27,200 --> 01:02:33,920

preservation and

1542

01:02:30,720 --> 01:02:37,440

keeping preservation

1543

01:02:33,920 --> 01:02:38,799

and static qualities, and I guess I'm

1544

01:02:37,440 --> 01:02:41,920

interested in the ways that

1545

01:02:38,799 --> 01:02:43,680

sites and collective memory can be

1546

01:02:41,920 --> 01:02:47,119

interpreted in multiple

1547

01:02:43,680 --> 01:02:48,960

and fluctuating ways, so there is this

1548

01:02:47,119 --> 01:02:52,160

sort of

1549

01:02:48,960 --> 01:02:55,440

dependency on the body and the archive,

1550

01:02:52,160 --> 01:03:03,280

and it's something that I

1551

01:02:55,440 --> 01:03:05,599

want to continue chipping away at.

1552

01:03:03,280 --> 01:03:06,400

Thank you Rachel. I actually have a

1553  
01:03:05,599 --> 01:03:08,960  
few last

1554  
01:03:06,400 --> 01:03:09,920  
questions for the artists, unless

1555  
01:03:08,960 --> 01:03:13,119  
anybody else has

1556  
01:03:09,920 --> 01:03:16,559  
any questions, but I have for

1557  
01:03:13,119 --> 01:03:20,240  
you, William—I'm wondering, can you

1558  
01:03:16,559 --> 01:03:23,280  
just define for us what you—

1559  
01:03:20,240 --> 01:03:26,480  
how you define community archiving

1560  
01:03:23,280 --> 01:03:29,280  
and how it approached or how it differed

1561  
01:03:26,480 --> 01:03:32,240  
from the found archives that you also

1562  
01:03:29,280 --> 01:03:32,240  
have used in your work?

1563  
01:03:32,640 --> 01:03:36,000  
Yeah, I mean the the found archives are—you

1564  
01:03:35,520 --> 01:03:38,000

know,

1565

01:03:36,000 --> 01:03:40,319

it took me a while to even like, you

1566

01:03:38,000 --> 01:03:42,240

know, find them actually. Like

1567

01:03:40,319 --> 01:03:44,079

you know, navigating through, again,

1568

01:03:42,240 --> 01:03:46,079

institutions and

1569

01:03:44,079 --> 01:03:49,119

you know, I'm in a position that I do

1570

01:03:46,079 --> 01:03:51,599

have, you know, two degrees and

1571

01:03:49,119 --> 01:03:52,640

you know, I was thinking about

1572

01:03:51,599 --> 01:03:55,760

how

1573

01:03:52,640 --> 01:03:56,839

I was able to access those, versus the

1574

01:03:55,760 --> 01:03:59,200

way,

1575

01:03:56,839 --> 01:04:00,559

you know, my own community doesn't

1576

01:03:59,200 --> 01:04:03,599  
have access to that,

1577

01:04:00,559 --> 01:04:05,440  
to those same resources that I do. And

1578

01:04:03,599 --> 01:04:08,640  
I think the community archiving aspect

1579

01:04:05,440 --> 01:04:12,240  
is, you know, I center it with

1580

01:04:08,640 --> 01:04:14,240  
with mutual aid as well.

1581

01:04:12,240 --> 01:04:16,720  
I just don't want to, you know, take

1582

01:04:14,240 --> 01:04:18,880  
people's photographs

1583

01:04:16,720 --> 01:04:20,880  
and then, you know, show them, but I also

1584

01:04:18,880 --> 01:04:22,640  
want to see what kind of resources these

1585

01:04:20,880 --> 01:04:24,480  
communities do need

1586

01:04:22,640 --> 01:04:25,760  
and how we can kind of, have, you know,

1587

01:04:24,480 --> 01:04:28,799

create this mutual agreement

1588

01:04:25,760 --> 01:04:32,000  
and centered and cooperation

1589

01:04:28,799 --> 01:04:32,640  
as well. You know, before the pandemic

1590

01:04:32,000 --> 01:04:36,240  
I was

1591

01:04:32,640 --> 01:04:41,039  
starting to organize these kind of,

1592

01:04:36,240 --> 01:04:43,920  
you know, community-

1593

01:04:41,039 --> 01:04:45,039  
centered spaces where folks would

1594

01:04:43,920 --> 01:04:48,160  
meet up with me and,

1595

01:04:45,039 --> 01:04:50,480  
you know, we would have conversation

1596

01:04:48,160 --> 01:04:53,119  
and do some kind of

1597

01:04:50,480 --> 01:04:54,559  
more like social practice work with

1598

01:04:53,119 --> 01:04:56,240  
the community.

1599

01:04:54,559 --> 01:04:59,119

And then if they wanted me to scan some

1600

01:04:56,240 --> 01:05:01,839

of their work, their family photographs,

1601

01:04:59,119 --> 01:05:03,280

you know, then we would do that. Again, you

1602

01:05:01,839 --> 01:05:04,799

know, not belonging to me. I don't take

1603

01:05:03,280 --> 01:05:08,160

the physical photographs

1604

01:05:04,799 --> 01:05:09,359

unless they do give them to myself.

1605

01:05:08,160 --> 01:05:12,160

And then, you know, there's a whole

1606

01:05:09,359 --> 01:05:13,280

problem with—I know Guadalupe Rosales of

1607

01:05:12,160 --> 01:05:17,440

Verucas

1608

01:05:13,280 --> 01:05:20,000

has been approached about, you know,

1609

01:05:17,440 --> 01:05:21,839

having her archive housed in an

1610

01:05:20,000 --> 01:05:23,680

institution and,

1611

01:05:21,839 --> 01:05:25,680

you know, I think a lot of us are

1612

01:05:23,680 --> 01:05:28,720

probably a little skeptical about that,

1613

01:05:25,680 --> 01:05:30,240

giving up archives to an institution.

1614

01:05:28,720 --> 01:05:31,839

Because we still want the community to

1615

01:05:30,240 --> 01:05:36,960

kind of have control of that,

1616

01:05:31,839 --> 01:05:40,240

and access as well.

1617

01:05:36,960 --> 01:05:43,599

Thank you.

1618

01:05:40,240 --> 01:05:44,319

One last question for all four of

1619

01:05:43,599 --> 01:05:47,520

the artists.

1620

01:05:44,319 --> 01:05:50,960

How do you feel your

1621

01:05:47,520 --> 01:05:52,160

work intersects with the

1622

01:05:50,960 --> 01:05:54,799  
other frameworks of–

1623

01:05:52,160 --> 01:05:55,839  
or the section? So whether it's, you

1624

01:05:54,799 --> 01:05:59,520  
know, intersects with

1625

01:05:55,839 --> 01:06:01,200  
Resisting or Rewiring or Relating,

1626

01:05:59,520 --> 01:06:04,319  
and or Revisioning.

1627

01:06:01,200 --> 01:06:05,680  
And then just, I'm wondering too, just

1628

01:06:04,319 --> 01:06:07,920  
now that the exhibition

1629

01:06:05,680 --> 01:06:09,839  
and all sections are fully available and

1630

01:06:07,920 --> 01:06:13,359  
have been fully available,

1631

01:06:09,839 --> 01:06:18,240  
what new takeaways have you

1632

01:06:13,359 --> 01:06:20,880  
as artists

1633

01:06:18,240 --> 01:06:24,160

gotten from, with respect to just seeing

1634

01:06:20,880 --> 01:06:24,160  
all four sections together?

1635

01:06:27,119 --> 01:06:32,000  
So I think that to answer the second

1636

01:06:31,119 --> 01:06:35,520  
question first,

1637

01:06:32,000 --> 01:06:38,640  
I think that something that—seeing as

1638

01:06:35,520 --> 01:06:41,440  
the rest of the work has unfolded

1639

01:06:38,640 --> 01:06:42,960  
or has become accessible, that I don't—

1640

01:06:41,440 --> 01:06:46,400  
I've been really thinking about,

1641

01:06:42,960 --> 01:06:50,000  
you know, fabulation or poesis

1642

01:06:46,400 --> 01:06:51,839  
as a sort of the second half, or the

1643

01:06:50,000 --> 01:06:52,720  
follow-up to like, archival research,

1644

01:06:51,839 --> 01:06:54,400  
right, because

1645  
01:06:52,720 --> 01:06:56,000  
there's always something missing in the

1646  
01:06:54,400 --> 01:06:59,920  
story or in the document.

1647  
01:06:56,000 --> 01:07:00,880  
And so the approach that we have to take

1648  
01:06:59,920 --> 01:07:04,079  
as

1649  
01:07:00,880 --> 01:07:07,440  
people looking through these materials

1650  
01:07:04,079 --> 01:07:09,280  
is "fill in the gaps." That's a

1651  
01:07:07,440 --> 01:07:11,520  
poor way of wording it, but in this sort

1652  
01:07:09,280 --> 01:07:14,640  
of critical way of

1653  
01:07:11,520 --> 01:07:16,799  
trying to imagine the world that these

1654  
01:07:14,640 --> 01:07:18,160  
objects and materials exist within, and

1655  
01:07:16,799 --> 01:07:19,760  
also what's missing.

1656  
01:07:18,160 --> 01:07:21,200

So I think that that's been something

1657

01:07:19,760 --> 01:07:24,079

I've been thinking about as

1658

01:07:21,200 --> 01:07:25,440

more of the work has come out is that,

1659

01:07:24,079 --> 01:07:28,160

you know—

1660

01:07:25,440 --> 01:07:28,480

art-making, especially about the archive

1661

01:07:28,160 --> 01:07:30,799

is

1662

01:07:28,480 --> 01:07:32,720

sort of this—I don't know, I'm seeing

1663

01:07:30,799 --> 01:07:35,680

this more and more as an

1664

01:07:32,720 --> 01:07:37,520

intrinsic sort of relationship, and

1665

01:07:35,680 --> 01:07:42,079

sort of imagining what is not there

1666

01:07:37,520 --> 01:07:43,520

and how to approach that absence. But

1667

01:07:42,079 --> 01:07:46,960

I think,

1668  
01:07:43,520 --> 01:07:47,599  
you know, the work that I have in the

1669  
01:07:46,960 --> 01:07:50,799  
show is,

1670  
01:07:47,599 --> 01:07:53,200  
you know, related I think in many ways

1671  
01:07:50,799 --> 01:07:56,319  
to Revisioning and Relating,

1672  
01:07:53,200 --> 01:07:59,599  
in the way that it's

1673  
01:07:56,319 --> 01:08:02,960  
putting forward, you know, suggestions or

1674  
01:07:59,599 --> 01:08:03,760  
demands, depending on how intimate you

1675  
01:08:02,960 --> 01:08:07,440  
are with

1676  
01:08:03,760 --> 01:08:09,359  
abolitionism, about

1677  
01:08:07,440 --> 01:08:11,520  
how to relate to space and how to relate

1678  
01:08:09,359 --> 01:08:13,119  
to documents, and how to relate documents

1679  
01:08:11,520 --> 01:08:15,920

to other documents.

1680

01:08:13,119 --> 01:08:17,520

And revisioning in a way that is, you

1681

01:08:15,920 --> 01:08:20,480

know, the act of going back

1682

01:08:17,520 --> 01:08:21,759

to those documents and giving them

1683

01:08:20,480 --> 01:08:25,920

different narrations

1684

01:08:21,759 --> 01:08:29,279

that aren't over-determined by

1685

01:08:25,920 --> 01:08:38,159

the state and its various

1686

01:08:29,279 --> 01:08:40,400

forms of power.

1687

01:08:38,159 --> 01:08:42,400

I think I could say that I

1688

01:08:40,400 --> 01:08:42,719

definitely feel a kinship with many of

1689

01:08:42,400 --> 01:08:45,199

the

1690

01:08:42,719 --> 01:08:46,480

works in each of the sections, and just

1691

01:08:45,199 --> 01:08:49,120  
the way that

1692

01:08:46,480 --> 01:08:49,920  
so many of the participating artists

1693

01:08:49,120 --> 01:08:52,560  
have looked at

1694

01:08:49,920 --> 01:08:53,920  
data, records, sort of information that's

1695

01:08:52,560 --> 01:08:57,199  
deeply impersonal and

1696

01:08:53,920 --> 01:08:59,440  
made them personal, and just

1697

01:08:57,199 --> 01:09:00,400  
really excited by the overlap and

1698

01:08:59,440 --> 01:09:07,839  
interest

1699

01:09:00,400 --> 01:09:07,839  
in photography and also mapping systems.

1700

01:09:09,600 --> 01:09:14,159  
Yeah, I think what Boz is saying

1701

01:09:12,640 --> 01:09:17,679  
about sort of the missing

1702

01:09:14,159 --> 01:09:21,440

pieces of the the archive is really

1703

01:09:17,679 --> 01:09:23,440  
valuable, because I think,

1704

01:09:21,440 --> 01:09:25,759  
I think that there's this sort of

1705

01:09:23,440 --> 01:09:27,759  
fantasy, and I have this fantasy

1706

01:09:25,759 --> 01:09:28,880  
of like, the archive being able to hold

1707

01:09:27,759 --> 01:09:32,319  
it all. Some way

1708

01:09:28,880 --> 01:09:35,359  
to sort of infuse all of the information

1709

01:09:32,319 --> 01:09:37,359  
and everything that's necessary,

1710

01:09:35,359 --> 01:09:38,799  
and there's never room for that. And the

1711

01:09:37,359 --> 01:09:41,600  
things that slip

1712

01:09:38,799 --> 01:09:43,279  
out, you know, depending on the

1713

01:09:41,600 --> 01:09:45,120  
sort of archive, but there's always

1714  
01:09:43,279 --> 01:09:45,920  
something that slips out, and it's always

1715  
01:09:45,120 --> 01:09:48,960  
really hard to

1716  
01:09:45,920 --> 01:09:51,759  
to hold everything. And I think,

1717  
01:09:48,960 --> 01:09:52,319  
you know, I just, I felt really excited to

1718  
01:09:51,759 --> 01:09:55,280  
see the

1719  
01:09:52,319 --> 01:09:56,080  
works that I saw today. I mean,

1720  
01:09:55,280 --> 01:09:58,400  
I'd seen

1721  
01:09:56,080 --> 01:10:00,239  
all of your works before in the show, but

1722  
01:09:58,400 --> 01:10:02,320  
sort of see them a little bit more

1723  
01:10:00,239 --> 01:10:03,440  
intimately because of the sort of

1724  
01:10:02,320 --> 01:10:06,800  
interventions

1725  
01:10:03,440 --> 01:10:09,760

that you've all made, and sort of–

1726

01:10:06,800 --> 01:10:10,159

I mean quite literally with Rachel's

1727

01:10:09,760 --> 01:10:13,199

work,

1728

01:10:10,159 --> 01:10:14,640

showing the cracks, in sort of

1729

01:10:13,199 --> 01:10:17,760

archiving the cracks–

1730

01:10:14,640 --> 01:10:20,239

what's missing,

1731

01:10:17,760 --> 01:10:20,800

or what's falling apart, or what's being

1732

01:10:20,239 --> 01:10:24,800

lost.

1733

01:10:20,800 --> 01:10:25,600

So yeah, I think the way that

1734

01:10:24,800 --> 01:10:28,400

that sort of

1735

01:10:25,600 --> 01:10:30,080

has undermined this idea of the

1736

01:10:28,400 --> 01:10:33,280

comprehensive kind of quality

1737

01:10:30,080 --> 01:10:35,520  
of an archive is is interesting.

1738

01:10:33,280 --> 01:10:36,800  
And I think in terms of the categories

1739

01:10:35,520 --> 01:10:40,159  
or sort of areas

1740

01:10:36,800 --> 01:10:41,600  
of the exhibition, I mean maybe

1741

01:10:40,159 --> 01:10:44,159  
similarly, I

1742

01:10:41,600 --> 01:10:45,280  
think the slippages between those is

1743

01:10:44,159 --> 01:10:47,600  
really interesting

1744

01:10:45,280 --> 01:10:49,679  
too, and it was nice to sort of see them

1745

01:10:47,600 --> 01:10:50,840  
emerge one-by-one,

1746

01:10:49,679 --> 01:10:52,960  
but then be able to sort of

1747

01:10:50,840 --> 01:10:55,040  
re-contextualize work amongst the

1748

01:10:52,960 --> 01:10:56,560

sort of other areas. I don't know where

1749

01:10:55,040 --> 01:11:00,560  
mine would go,

1750

01:10:56,560 --> 01:11:00,560  
it's 10 p.m here, I just.

1751

01:11:01,040 --> 01:11:05,840  
But that's, yeah, that's all I can sort of

1752

01:11:03,199 --> 01:11:05,840  
pull together.

1753

01:11:07,520 --> 01:11:12,960  
Yeah, for me, it's like this,

1754

01:11:10,560 --> 01:11:14,239  
you know, it's beautiful to see how all

1755

01:11:12,960 --> 01:11:16,880  
of us are trying to

1756

01:11:14,239 --> 01:11:20,719  
answer all these questions, and our

1757

01:11:16,880 --> 01:11:20,719  
our ways of kind of thinking, and

1758

01:11:21,199 --> 01:11:24,800  
sometimes we won't get those answers

1759

01:11:23,120 --> 01:11:25,040  
with this work but I think we can

1760  
01:11:24,800 --> 01:11:27,520  
all

1761  
01:11:25,040 --> 01:11:28,159  
kind of make these interconnections with

1762  
01:11:27,520 --> 01:11:30,320  
uh,

1763  
01:11:28,159 --> 01:11:31,520  
you know, our own communities or the work

1764  
01:11:30,320 --> 01:11:34,880  
that we've been making

1765  
01:11:31,520 --> 01:11:36,800  
with the show.

1766  
01:11:34,880 --> 01:11:38,719  
And I think it's just, it's a nice

1767  
01:11:36,800 --> 01:11:41,360  
connection to see other folks

1768  
01:11:38,719 --> 01:11:42,000  
thinking about all these things that

1769  
01:11:41,360 --> 01:11:45,600  
sometimes

1770  
01:11:42,000 --> 01:11:47,280  
I feel like I'm alone in some situations.

1771  
01:11:45,600 --> 01:11:49,440

But it's really nice to see that, you

1772

01:11:47,280 --> 01:11:52,800  
know, we're going through these

1773

01:11:49,440 --> 01:11:55,280  
interpersonal struggles as well, and

1774

01:11:52,800 --> 01:11:55,920  
it's been super nice to see that, you

1775

01:11:55,280 --> 01:11:57,679  
know, when

1776

01:11:55,920 --> 01:11:59,440  
one of them dropped, I was like oh, yeah,

1777

01:11:57,679 --> 01:12:01,440  
this is so amazing.

1778

01:11:59,440 --> 01:12:02,560  
You know, especially, you know, I saw Felix

1779

01:12:01,440 --> 01:12:06,000  
Quintana's work and

1780

01:12:02,560 --> 01:12:07,920  
and I saw the the huge connection that I

1781

01:12:06,000 --> 01:12:10,159  
have with his work and how we kind of

1782

01:12:07,920 --> 01:12:13,440  
have conversations with each other,

1783

01:12:10,159 --> 01:12:15,040  
you know, despite not being

1784

01:12:13,440 --> 01:12:17,600  
in the gallery, but you know, through

1785

01:12:15,040 --> 01:12:23,440  
these digital spaces. It was

1786

01:12:17,600 --> 01:12:26,960  
super beautiful. Thank you, I think that's

1787

01:12:23,440 --> 01:12:30,400  
a really great point

1788

01:12:26,960 --> 01:12:32,960  
to end on. On behalf of the gallery,

1789

01:12:30,400 --> 01:12:33,520  
thank you all so much for being here,

1790

01:12:32,960 --> 01:12:37,040  
um,

1791

01:12:33,520 --> 01:12:38,320  
massive thanks to Rachel, Boz, Sasha, and

1792

01:12:37,040 --> 01:12:40,560  
William

1793

01:12:38,320 --> 01:12:42,880  
for just sharing more

1794

01:12:40,560 --> 01:12:44,400

information about your work.

1795

01:12:42,880 --> 01:12:47,360

And again to everyone who joined us

1796

01:12:44,400 --> 01:12:48,960

today, and I also want to give a special

1797

01:12:47,360 --> 01:12:51,120

thank you to the Department on

1798

01:12:48,960 --> 01:12:54,320

Disability, in particular

1799

01:12:51,120 --> 01:12:56,400

Richard Ray and our program sign

1800

01:12:54,320 --> 01:12:59,360

language interpreters, Hillary and Nicole.

1801

01:12:56,400 --> 01:13:00,640

Thank you, thank you, thank you. And

1802

01:12:59,360 --> 01:13:03,440

thank you to Stephanie and

1803

01:13:00,640 --> 01:13:04,080

Brianna for organizing this really

1804

01:13:03,440 --> 01:13:06,800

fantastic

1805

01:13:04,080 --> 01:13:08,719

exhibition, and again, congratulations to

1806  
01:13:06,800 --> 01:13:11,679  
all the artists who were

1807  
01:13:08,719 --> 01:13:12,640  
part of our very first online-only show.

1808  
01:13:11,679 --> 01:13:14,320  
And

1809  
01:13:12,640 --> 01:13:16,000  
that concludes our last program for

1810  
01:13:14,320 --> 01:13:19,760  
ARCHIVE MACHINES, and for

1811  
01:13:16,000 --> 01:13:21,840  
2020. If you haven't seen the show,

1812  
01:13:19,760 --> 01:13:23,040  
please make sure you check it out. It's

1813  
01:13:21,840 --> 01:13:26,560  
only going to be on view on

1814  
01:13:23,040 --> 01:13:30,640  
lamag.org through December 31st.

1815  
01:13:26,560 --> 01:13:33,679  
Thank you all so much, and with that

1816  
01:13:30,640 --> 01:13:34,159  
we'll end here. Take care, stay safe, and

1817  
01:13:33,679 --> 01:13:39,040

we'll

1818

01:13:34,159 --> 01:13:39,040

see you again soon.